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Exhibit by French Painters Rouses Controversy in Scotland



"THE RAPE OF EUROPEA"

By CHARLES DUFRESNE

LONDON—A collection of the works of some of the most eminent French painters of today is on view at the present moment at the Alex. Reid Gallery in Glasgow, and will afterwards be shown at the Gallery of Messrs. Lefevre & Son, of London. To judge by the heated controversy that has been aroused by this exhibition in Scotland, it may be expected that it will make a stir in London. The principal French painters of the present day—MM. Matisse, Picasso, Derain, Segonzac, Braque, Dufy, Vla-

minck, Dufresne, Rouault, Utrillo, Marie Laurencin, Bonnard, Moreau, Charlot, Marchand and Othon Friesz—are represented by works of their best period.

The picture of Dufresne that is here reproduced is one of the most important in the collection. It is easy to see the distinct return toward Classicism, so much in favor today, and which has succeeded to the Cubism that Picasso has so well defined as "a studio exercise." Without doubt this exhibition, which is a résumé of the

most significant tendencies of present-day French art, will be appreciated at its true value and will meet with the success to which it is entitled.

Art Swindlers Convicted in Vienna

VIENNA—There have been further prosecutions of several swindlers who falsified signatures of famous artists on paintings and were successful in selling many of them. Favorable evidence had been given for one of these fakes by a curator of a public museum. A great number of individuals, belonging to the most diverse professions not akin to art, are involved. The two principal swindlers have been sentenced, one to eighteen and the other to six months in prison.

ART WORKS SEIZED TO PREVENT EXPORT

Austrian Officials Hold the Collection of Castiglione — Vandalism Ruins Pictures in Vienna Shows

VIENNA—The valuable collection of works of art of Camillo Castiglione in Vienna has been seized by the Viennese office for the protection and preservation of works of art, in order to prevent an exportation of objects of immense value. The precarious financial situation of the owner is the cause of these measures.

An unknown vandal or vandals have seriously damaged two modern pictures in public exhibitions. In the Secession Gallery a canvas by Max Beckmann, a Berlin artist, was injured by a several inch long cut in the middle, and so was a picture of two children by Professor Oskar Kokoschka, the famous Viennese Modernist, in the New Gallery. The artist has ordered his paintings to be withdrawn from all Viennese exhibitions to protect them from further iconoclasm. In a letter addressed to the director of the gallery, he blames the biased and hostile criticism of several Viennese newspapers, which as early as 1907, he asserts, incited the public to injure several of his pictures. In 1911 the property of an art club which had dared to arrange an exhibition of his works was confiscated.

Fire Destroys Western Paintings

SAN DIEGO—Twenty-four paintings by San Diego artists were burned in Monterey, where they were to have been shown in connection with a centennial celebration called "Father Junipero Serra's Pilgrimage." The artists who lost their work were A. B. Campbell-Shields, C. A. Fries, Martha M. Jones, Alfred Mitchell, Alice Klauber, Esther Stephens Barney, Louise Darby, Sarah Truax, Leslie W. Lee, William Pierce, Hope Bryson, Marguerite Frechette, Mary Williams, Katherine Wagenhals, Mrs. Eugene DeVal, Emma Allen, C. A. Dunn and Annie Titus. There was no insurance.

New San Francisco Museum Opens

SAN FRANCISCO—The California Palace of the Legion of Honor was opened to the public on Armistice Day. All of the city officials and two representatives of the French Government were present. Mrs. A. B. Spreckels, who, with her lately deceased husband, gave this museum to the city at a cost of \$2,000,000, was presented with the cross of the Legion of Honor.

TENNANT PAINTINGS SEEN AT KNOEDLER'S

Ten Canvases by Reynolds, Romney, Turner and Others from the Famous Collection Placed on View

One of the most notable of the November offerings in the galleries is the group of ten masterpieces of XVIIIth century English painting now on exhibition at the Knoedler Galleries.

These canvases come from the celebrated Tennant-Glenconner collection, for so long one of the finest of the English holdings of this school, if not the finest. Sir Charles Tennant, grandfather of the present Lord Glenconner, had a particular flair for works from the hand of such men as Reynolds, Romney and Gainsborough, and alone among the collectors of his day specialized almost exclusively in XVIIIth century English art.

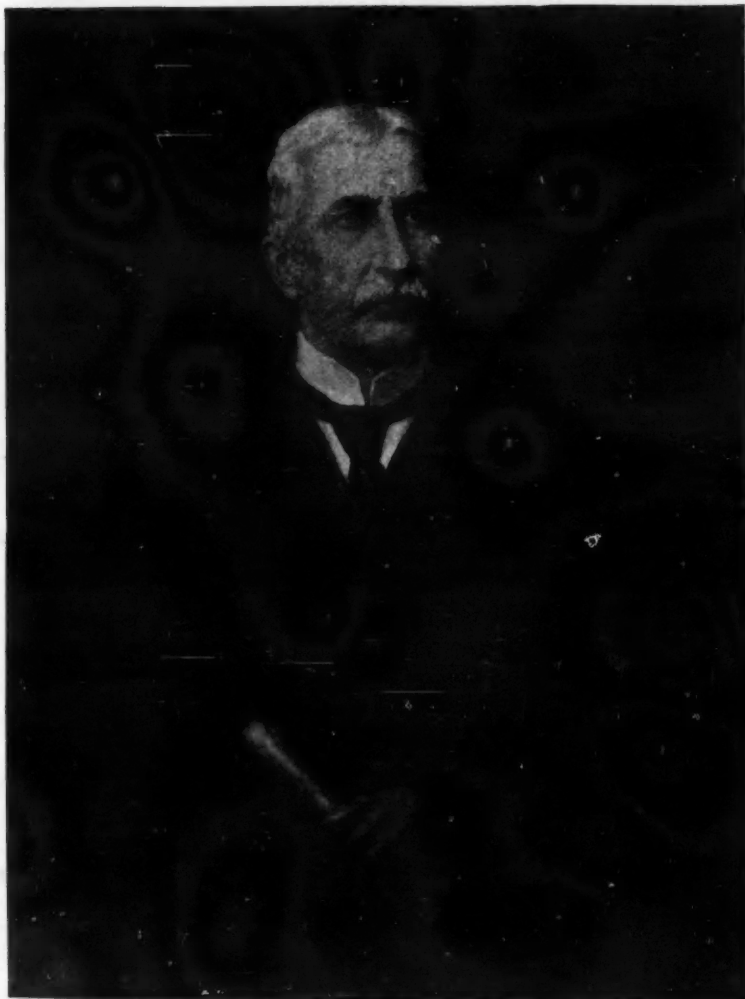
While these ten canvases are but a small part of the original assemblage, they uphold the distinguished reputation of the Tennant collection. Sir Joshua Reynolds is here with three portraits contrasting the charms of childhood, youth and maturity. His "Boy with Grapes" is the earliest of the three, and is richly finished in the warm glazes that Reynolds developed after the manner of the Venetian painters of the Renaissance. It is a lovely composition, and appealing in its presentation of sweet childhood.

His "Portrait of Miss Ridge" shows a young Irish miss in white costume touched with blue bows, backed with a charming glimpse of woodland. Here the tone is silvery and full of glinting lights, and the character of the sitter is as lucently devised. His own portrait completes the trio, and shows the painter robed in scarlet as a doctor of civil law at the age of fifty-two. This handsome canvas was repeated for the Medici collection in Florence.

The large Romney portrait of "Elizabeth, Countess of Derby," is on the same high plane and is one of the conspicuous ornaments of this collection. She sits beneath a spreading tree in one of the well-ordered landscapes so popular in that day, a lovely figure in white satin gown, gazing pensively into the forest, a sort of sophisticated aristocratic wood nymph. Romney's liquid, flowing style was never better exemplified. His small head of Lady Hamilton is less interesting as a painting, but important historically.

The Hoppner portrait of "The Frankland Sisters" is a gorgeously painted tribute to feminine beauty. Here again the woodland setting is employed to set

Miss Brownscombe Portrays Judges



PORTRAIT OF JUDGE WILLIAM J WALLACE
By JENNIE BROWNSCOMBE

This is one of two portraits in oil by Jennie Brownscombe which were formally presented to the Federal Circuit Court of Appeals on Nov. 17th. The subject has been presiding judge of the court for sixteen years, and has been on the bench for thirty-three years. The other portrait is of Judge William Kneeland Townsend, for five years on the Federal Circuit bench.

Aston Knight to Show Recent Pictures at John Levy Galleries



"THE EPTE AT GASNY"

Following the large and comprehensive exhibition of the paintings of his father, the late Ridgway Knight, at the John Levy Galleries, a display of fifty-nine paintings by his son, Aston Knight, will open at the same galleries on Nov. 24. The picture reproduced is one of the numerous French scenes included.

By ASTON KNIGHT

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off the delicate charms of the young
ladies and their snowy frocks. In depth
of tone and excellence of color this
large composition will hold its own with
almost any other of the English school.Two Turners show how far the Eng-
lish school went in the way of landscape.
The "Van Tromp's Shallop at the En-
trance of the Scheldt" is one of his
finest middle-period sea pieces, full of
stirring detail and subtle form. The
passages of wind-swept water that fill
the foreground are in the master's finest
manner. One of his later visions of
Venice is here, too, an atmospheric,
dream picture, so elusive and beguiling
that Ruskin's unbounded enthusiasm for
this particular "Approach to Venice" is
readily comprehended. Sky and sea and
drifting boats are caught up into one
opalescent mist of shifting tones.The two remaining canvases, "Playing
at Soldiers" and "Robbing the Orchard,"
are by George Morland, and for those
who like genre paintings of this type
will have a special appeal. They are
both early examples of his art and very
rare.Most of these paintings have already
been sold to American collectors who
desire to remain unknown to the public.

Franco-American Art at Macbeth's

Frederick C. Frieseke is one of the
American artists who paints in Paris
and exhibits in New York. A dozen or
more of his latest canvases are now on
view at the Macbeth Galleries, and for
the nonce a decided French atmosphere
fills these premises. His charming pic-
tures of French interiors and gardens
peopled with women in trailing garments
of soft hues have long been familiar
items in the large exhibitions. They
have remained conservatively within the
limits of the pre-modern schools of art,
more or less carrying on the Mary Cas-
satt tradition of figure painting.The present group, however, presents
the first signs of a veering viewpoint.
Here and there—slight, perhaps, but suf-
ficiently tangible—are evidences of a
shift in pace, of a parting of the ways.
There are still a number of interiors
here, soft-lit rooms of delicate tonality
with his typical "femmes d'intérieur"
quietly posing, that are quite in the reg-
ular Frieseke manner. The "Robe de
Style" and "Interior" No. 6 and No. 12
are of this sort, as is the lovely nude
study with the background of marble,
mantel and mirror.Where the new note begins is in the
two spurtively fashioned landscapes of
the French countryside in spring, in the
study of the "Italian Girl" that bears a
striking resemblance to some of Redon's
mystically minded maidens, and in two
figure pieces where the models have
taken on a sort of Slavic look so often
found among the Modernists' portraits.
The landscapes offer, perhaps, the most
apparent evidence of a breaking away
from conventions, but the figure paint-
ings are the real straws in the wind.
Mr. Frieseke's color and handling grow
more expert with the years, and through-
out the exhibition there are many pas-
sages that indicate the master painter.
The wonder is that anyone so sensitivelyorganized as Mr. Frieseke is in the way
of esthetics could so long remain un-
touched by the fiercely raging forces of
so-called Modernism that have ebbed
and flowed through the French capital
these many years.

Haskell's New Etchings

Ernest Haskell's twenty new plates,
shown in conjunction with some dozen
of his slightly less recent etchings at
the Montross Gallery, are superlatively
fine.Being an etcher who confesses to an
even greater interest in engraving, he
is a devotee of pure line, and this has
inspired him to carry the art of the
bitten etching to the point where the
line as he draws it appears on the fin-
ished print in just the quality and
strength that he intends.Planes, textures, space and form find
a most complete and beautiful expres-
sion in these records of the Kennebec
River region in Maine, particularly in
"Head Tide Ripple," "River Farms,"
"Alna Willows" and that magnificent ex-
panse of promontory and sea, "The Pic-
nic." "Giant Sycamore," a tree on the
estate of James N. Hill, for whom this
plate was done, is a "close-up" of an
intricate, tangled mass of bare branches
which is excellently done.Mr. Haskell's researches in a practi-
cally unused type of engraving are ex-
emplified in three proofs of "Arabella,"
a plate which is still unfinished, the
method being flick engraving, with which
the name of the XVIth century Italian,
Campagnola, is associated so closely. In
this process the stipple effect is gained
with a series of flicks from a lozenge-
shaped graver, each dot consisting of
countless flicks, so that the process re-
quires an almost infinite amount of time,
not to mention patience. The resultant
effect of chiaroscuro, as typified in this
charming costume subject, is delightful.
The exhibition lasts until Nov. 29.

A Group of Water Colors

Water colors by Maurice Prendergast,
Jerome Myers, Reynolds Beal, Gifford
Beal, William Zorach, Samuel Halpert
and A. Walkowitz are shown at the
Kraushaar Galleries until Nov. 29.Walkowitz stands for intensity of ex-
pression. He conveys the power of his
emotional reaction to color. See his
mauve market scene; it is vital and yet
slight. He is excellent in spotting color,
in making it recede or come forward, as
in his bathers in red. Prendergast also
has vivacity, but he sees more detail
than Walkowitz. However, he does not
tie his picture down rigidly with it.Gifford Beal's "Jamaica," with boats
sailing out of a harbor across a path
of light, is a high-spirited performance,
having both freshness and strength.
Jerome Myers shows children in front
of a green door and his "Gypsies, Mt.
Vernon," and Reynolds Beal's most ar-resting composition is "Captain Jack," in
which a small, dark West Indian craft
floats calmly in an almost colorless ex-
panse of sea. Samuel Halpert's hillside
landscape has a movement of form
which makes it his best contribution.
William Zorach's "Masts and Chim-
neys" and "Lightning Storm" stimulate
thoughts on structure.

Power O'Malley's Paintings

Power O'Malley is represented not
only by his well-known etchings, but by
a less familiar aspect of his work, land-
scape and figure painting, at the Milch
Galleries until Nov. 29. His subjects
are from Ireland, and they not only
draw their subject matter from Irish
hills and Irish people, but their very
persuasive charm is also Celtic.His rendering of her green hills (a
light, yellow green drenched with sun)
shows him at his best. One example is
"The Old Quarry," which was given
first prize in the landscape division of
the Tailtean Exhibition held in Dublin
last summer, the judge being Sir John
Lavery. This landscape has the emo-
tional enthusiasm which finds its way
in such abundance into O'Malley's re-
cords of Ireland. Nothing austere here—
only affection which is not afraid to ex-
press itself, seen again in "Moonlight,
Ballinagoul."There are also some interiors opening
out into the sunlight such as his etch-
ings have made familiar and examples
of which are found in his present very
representative group. As there are no
new plates among them, the interest cen-
ters around the paintings, which also in-
clude some interesting figure subjects,
such as "Nora Was Smilin'" and "The
Tinker's Daughter."

Guild of American Artists

The Babcock Galleries are again the
scene of a group exhibition by the Guild
of American Painters, a small body of

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by

Pieter van Veen

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able artists who congregate here once a year for exhibition purposes.

The present show is in most respects way ahead of those of previous years. John E. Costigan's "Old Sheds—Spring" takes first place because of its unique representation and interpretation of spring in the woods, rendered luminous and lively by his peculiarly effective method of broken pigmentation. Walter Farndon's "Coal Pockets" and "Still Waters" are done with a fine regard for the so-called "painter's quality." George Pearce Ennis sends two studies of fishing subjects, one large and one small, but both lacking something of the easy and luminous charm of his water colors.

Eric Hudson's sea pieces are, as usual, dramatic and bold in color and composition; his large group of hulls and dories tossed together in harbor is very stirring. Ernest D. Roth's Spanish landscape is carefully painted and pleasant in tone and composition, but lacking in the line attack of his more familiar etchings. Frederick Detwiller, Arthur R. Freedlander, Henry S. Eddy, Bela Mayer, Frank Hazell, Oscar H. Julius, H. Vance Swope, G. L. Berg, Richard M. Kimbel and George Stengel are the other members of the Guild who are exhibiting.

Paintings by Tricca

The Little Book Store at 51 East 60th St. is opening its second season with an exhibition of paintings, drawings and sculpture by Aurelio Tricca, which will last until Nov. 29. This gallery is being run in the interests of little-known artists and is rent free to the exhibitor, while the artist who manages it gives his services.

A number of "new" artists were introduced here last season, and the present exhibitor is also making his initial appearance. His sculpture, which is simple and vital, seems his most personal expression, while the paintings are too close a reflection of certain Post-Impressionists and lack individuality. There are, however, among the paintings two of particular merit; one is a landscape with rooftops marking a succession of planes, the color being used in brilliant masses.

Portraits by Miss MacChesney

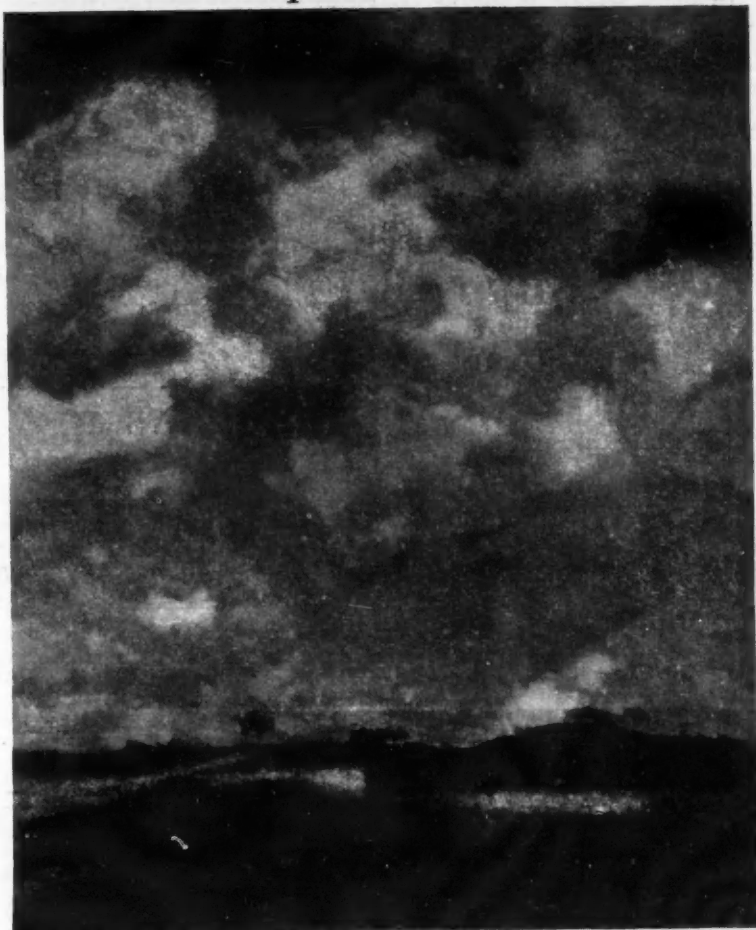
Portraits of children in oil and pastel by Clara T. MacChesney are shown at the Milch Galleries until Nov. 29. The pastels, mainly heads, are done with pleasing freedom. Among them there is a most delightful "David," whose way into your affections depends on the fact that his broad little nose and undeniably flat head have not been in the least idealized.

The oils include "Jane," sitting on her own diminutive chair, who is given all the charm of her doll-like roundness. "Marion," a girl in pink, is treated with psychological insight, while "A Summer Boy" is all intensified vitality.

Mrs. Ehrich's Craft Exhibit

Mrs. Ehrich is exhibiting a variety of decorative art by the New York Society of Craftsmen on two floors of the Ehrich Galleries until the end of December. The ceramic artists make a

A Collector Acquires a Davis Landscape



"MIDSUMMER IN CONNECTICUT" By CHARLES H. DAVIS, N. A.

Courtesy of the Grand Central Galleries

The artist's home is in Connecticut, and some of his most admired landscapes have been painted in that State. An Eastern collector recently purchased this canvas from the Grand Central Galleries.

particularly brilliant showing, embracing among their number Jane Hoagland, Arthur Baggs, Paul Saint-Gaudens, E. F. Curtis, Clara Poillon and Charles B. Upjohn.

A chest whose colorful design in painted gesso has for its subject the "Children's Crusade" is by Lauren Ford, and a small square chest of carved wood in a Gothic design is by Elizabeth Nedwill. The Cathcart Looms and the Snow-Abbott Looms show hand-woven fabrics, and Lydia Bush-Brown is represented by one of her silk murals.

Rose Kleinert's Flowers

The Schwartz Galleries are showing a colorful group of paintings by Rose Kleinert. While the catalogue lists an even number of landscapes and flower paintings, the latter are rendered so vividly and persuasively as almost to eclipse the former.

Mrs. Kleinert takes readily to the bright galaxy of flowers that surround us today on every side. She has called one of her canvases "Florist's Window" and spread before us a solid phalanx of spring blossoms in all the tones of the rainbow. In her "Cineraria and Prim-

roses" and "Calendula and Chinese Jar" she has made delightful patterns as well as portraits of the flowers.

Four Artists at Ainslie's

The Ainslie Galleries are well filled with young painters bent on acquiring metropolitan recognition. The large gallery is devoted to paintings and drawings by John N. Howitt, who divides his interest between straight landscape work and somewhat symbolic figure designs. It is in the latter department that Mr. Howitt shows the greater originality, and more particularly in the black-and-white drawings which have preceded in most cases his more fully developed canvases.

A too-cautious brushmanship keeps the temper of his paintings from ever becoming really intriguing, but he appears quite at home with the crayons. Several of his landscapes have a simple charm that is readily understood, being records of New England countryside in the spring and autumn.

Lester Stevens and Julius D. Katzieff share the next gallery, and in the third Lillian P. Bain exhibits landscapes. Mr. Stevens has shown landscapes at this gallery before, and on this occasion limits his showing to small studies of Massachusetts fishing towns, the ones in gouache being especially attractive and buoyant.

Brewster at the Holt Gallery

Eugene Brewster is holding his third one-man show in New York at the new Holt Gallery. His familiar treatment of sunset skies and starry heavens is once more exemplified in a group of oil paintings that have sufficient variety and interest to keep the painter's more or less restricted field of pictorial endeavor from intruding.

As hung at present, the blue notes of the night scenes and the warm tones of the sunsets make a most agreeable alternation. One of Mr. Brewster's hand-somest canvases is entitled "Mates," and shows two tall cypresses silhouetted against a luminous night sky shot with silver stars. This artist deals extensively with the various phases of the moon as she wanders through the heavens.

DODGE MACKNIGHT'S PICTURES DAZZLING

The Artist "Scatters His Prismatic Hues With a Knowing Hand," Juggling Colors Like Some Conjuror

Having enjoyed for more than a quarter of a century a phenomenal position among New England lovers of the fine arts, Dodge Macknight is enlarging his borders by a second metropolitan showing of his colorful paintings at the Rehn Galleries, where he made a so-to-speak protracted debut as a one-man exhibitor last season.

On this occasion a certain attempt has been made to give, within the limited scope of less than a score of water colors, a somewhat comprehensive survey of this brilliant Boston water colorist's achievements throughout his extended career. One or two of the paintings go back some twenty-five years. But the interesting fact comes to light in comparing these early examples with those just off the palette that Mr. Macknight was born and not made a remarkable water colorist, so little different in style and bravura is there to be found at first glance. Of course, the gain in power of expression and richness of technique and color have been tremendous.

The color effect of this exhibition is positively dazzling. Whether it be in the tropical Spanish and Mexican water colors or the simple visions of Cape Cod under the snow, the same brilliance of coloring obtains. Mr. Macknight scatters his prismatic hues with a lavish but knowing hand, keeping his washes as clear as mountain water, and juxtaposing his complementaries like some conjuror. There are no water colors the length and breadth of the land like unto them. Just to see the gorgeously panoramic "Terraces, Grand Cañon of Arizona," with its drops and reaches and rainbow coloring, is worth a visit to the galleries. Then there are for further delight the smashing "Crater Lake, Oregon," where the big, hot cliffs run down into the deep blue waters with almost a hiss; the "Gypsy Cave, Spain," wonderfully made of purple modulations; the very cool "Cutting Ice," all white snow and running blue shadows; the fiery glimpse of a Cape Cod autumn, and the hot lane of the "Indian Village, Mexico," with the palms shooting over the pink walls and the sunlight drenching all through and through. This is surely an exhibition not to be missed.

Van Veen Landscapes on View

A score or more of recent landscapes by Pieter van Veen are now on view at the Howard Young Galleries. These canvases represent a period of intensive painting in a new field for this Dutch-American artist, who has hitherto been chiefly known as a painter of Californian subjects. He has gone to the France of Monet and the Impressionists and put on canvas the lovely valleys and riverways, the red-roofed hamlets and sun-swathed cathedral façades that have served so well and so often the French landscapists, and the result is a happy one.

Mr. Van Veen has caught the mood of the French countryside to a remarkable degree, and the finest of the paintings now on exhibition are transcriptions of those lush stretches of meadow and rolling hill that border so many of the little French rivers. "Les Bords de Solignac" and "Le Village du Vigin" are fluently rendered landscapes, full of sunny charm and pleasant color. Another bit of typical French country is seen in his "Souvenir de Juin," very much in the Monet manner, with a bed of red flowers streaking through the middle distance.

The cathedral series strikes a new note in this artist's work, and he appears thoroughly at home among the rich architectural details that encrust these old French monuments. Compared with the painting of the "Mission of San Juan Capistrano," which Mr. van Veen executed for the Belgian Queen at the time of her visit to California, his present exhibition is a distinct advance in technique and pictorial expression.

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A LARGE DRAWING BY RAPHAEL FOUND

A Sketch Evidently Made for Frescoes in the Vatican Discovered in Zurich by a Prominent Scholar

ZURICH—A drawing by Raphael has been discovered in the Kunsthau. It is of large dimensions and obviously a sketch for the frescoes in the Vatican.

A Swiss scholar, Dr. von Meyenburg, was attracted by the similarity of this drawing with one by Raphael in the Oxford collection, and attributed it to this master, an opinion which has since then been indorsed by other authorities. The drawing represents a woman kneeling and pressing her child against her lap. The head is given in profile; the garment, through the abrupt movement leaving bare the shoulder, is draped in elaborate folds on the arm and along the side of the body.

Raphael's mastery is revealed by the purity and perfection of design, the bold sketching, and the admirable execution, which are perceptible through a few outlines.

BASEL—The "Madonna di Gaeta," by Raphael, rediscovered five months ago by Professor Hupertz, of Düsseldorf Gallery, as announced in THE ART NEWS of June 14, is at present exhibited in the Bachofenhaus in Basel.

Sotheby's to Sell Bonaparte Papers

LONDON—The first week in December is to see at Sotheby's the dispersal of the collection of autographs and historical documents belonging to Lord Crawford. These belong for the most part to the era of the French Revolution and the period that saw the rise and fall of Napoleon. A number of the papers relating to the Corsican were derived from the family of the lawyer Braccini, who not alone acted for the Bonapartes but at one time had apartments in the same house. No such comprehensive collection relating to the First Emperor is in existence.

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FINDS CHAMBER OF HORRORS IN CHICAGO

Critic of the *Tribune* Includes Work
of Luks, McFee, Moffett, Bellows
and Others in the Annual Exhibit

CHICAGO—One year ago Eleanor Jewett, art critic of the *Tribune*, devoted a considerable space to her opinion of George Bellows' portrait of his mother. She characterized the work, which was being shown in the annual exhibition at the Institute, and which was afterward acquired for the Institute's permanent collection, as devoid of beauty or inspiration, and as a kind of horrible example of present-day painting.

Miss Jewett has now discovered a "chamber of horrors" at the thirty-seventh annual show of American paintings and sculpture, and she includes the productions of numerous other painters in her caustic comment. She says:

"Gallery 58 is the room of horrors. Two paintings redeem it and by redeeming it proclaim themselves out of place there. These two are 'The Upper Vineyard,' by Frederic M. Grant, and 'The Black Macaw,' by Stark Davis. They should rightfully be hung in different company. For the rest they are birds of a feather and it is wise that the adage should be followed in their installation. Flocking is the most apt characterization of their grouping. Alone the canvases might provoke ridicule, at least a smile would be permissible; together they challenge any but a serious emotion on the part of the visitor and declare themselves, indeed, as part of a serious movement in the art of today.

"However earnestly they may have been conceived and elaborated, heaven be praised that we do not have to like them! Pity may be akin to love, but the pity for the artists so tuned to this representation of their souls is not normal love. It is as distorted a sentiment as the work that calls it forth. To be explicit—what effect did the portrait by Edwin W. Dickinson of Secretary Hughes have upon your esthetic sensibilities? Did you appreciate enthusiastically the purple aura that surrounds and emanates from him? Could you indorse with your approval that lavender-tinged face, those lavender hands? Or was not rather your first emotion one of shrinking repugnance?

"What was your reaction to the 'Street Preacher,' by George Luks? Random selections picked out these others also by which you might test yourself: 'Portrait of Aileen Cramer,' by Henry Lee McFee; 'Chimney Philosophers,' by Ross E. Moffett; 'Claudia,' by H. E. Schnakenberg; 'Emma and Her Children,' by George Bellows; 'The Homecoming,' by Anthony Angarola; 'The Drinker,' by Randall Davey; 'Cabaret, No. 1, and Cabaret, No. 2,' by Guy Pine du Bois, and 'Tillers,' by Cameron Booth.

"Of course, it may be that the fault lies with you, if you do not care for these pictures. Certainly a number of them are stamped with the names of artists who have made important places for themselves and their work in the world of modern painting. You cannot help recognizing directly the names of Bellows, Davey, Luks, Angarola (though he does not rank quite with the preceding trio), Moffett, and the Hughes portrait painter, Dickinson. Such names stand for serious artists. Their number puts their intention above suspicion. So many artists representing such scattered parts of the country could not band together, surely, to perform a hoax upon an innocent public.

"They work from a standpoint—that, perhaps, is the simplest way of putting the matter—they work from a different standpoint from the men who create beauty, and also from those, whom you might call their progenitors, who created distortions, and censored and sneered at the blind uninitiated who could not decipher the riddles they jumbled together in the name of simplification. These present Modernists treat their subjects more crudely. The elemental is put blank before you. What the future will do to their ideals thus expressed remains to be seen. For us the room in the Art Institute may truly be a room of horrors, or a room of revelation, depending on our reaction to this particular development of Modernism."

Carlu to Teach in Boston

Hilda Young has returned to America and will continue her work in architectural design under the direction of M. Jacque Carlu, director of the American School of Fine Arts at Fontainebleau, a summer institution, who has accepted a position as professor in charge of the department of architectural design at the Massachusetts Institute of Technology. Miss Young will return later to France and Italy.

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AURORA BUYS MANY PICTURES AT A SHOW

Works by at Least Ten Well-Known
Painters Bought in First Three
Days of Grand Central's Exhibit

A telegram from Erwin S. Barrie, manager of the Grand Central Galleries, dated Aurora, Ill., on Wednesday of this week, announced that paintings by ten well-known artists had been sold in the first three days of the two weeks' exhibition conducted there by the galleries. "The point of saturation in the acquirement of works of art by this city of 38,000 has evidently not been reached," wired Mr. Barrie. "The purchases of art here continue to average about \$100,000 a year."

The artists whose pictures were sold included Percival Rosseau, Paul Dougherty, Irving Wiles, Frank W. Benson, Jonas Lie, W. Elmer Schofield, Gardner Symons, Charles W. Hawthorne, Paul King and Edward W. Redfield.

A group of painters left last Monday afternoon in a special car, chartered on the Twentieth Century Limited by the Grand Central Art Galleries, to attend the exhibition of the works of members of the Painters' and Sculptors' Gallery Association in Aurora. The group was headed by Mr. Barrie, and included Messrs. Dougherty, Rosseau, Schofield, Elliott Daingerfield, F. Ballard Williams, Charles Chapman, John F. Carlson and Albert Groll.

The travelers had merely to step from the door of the galleries to an elevator, which took them to the entrance of their train. The exhibition will continue through November. The visiting artists will be entertained at the Union League Club, the Optimists' Club, the Lion's Club, the Rotary Club and the Kiwanis. In addition to this, they are to be entertained in the homes of prominent Aurora citizens.

Good Prices at Huntercombe Manor

LONDON—At Messrs. Knight, Frank & Rutley's sale at Huntercombe Manor, Taplow, on Nov. 4, the following prices were realized: A pair of William Kent console mirrors, 230 guineas; a William and Mary cabinet, 95 guineas; a Chippendale writing table, 80 guineas; a red lacquer china cabinet, 75 guineas; a Worcester china tea service, 75 guineas; an Oyster walnut cabinet, 100 guineas; an Adam sideboard and a pair of pedestals, 110 guineas; a pine paneled room, date about 1620, 240 guineas; an engraving by J. R. Smith, "Miss Carr and the Children of H. Walton," 200 guineas; an engraving, "Lady Bampfylde," by T. Watson after Sir J. Reynolds, proof before letters, 190 guineas.

Robert Henri Returns from Europe

Robert Henri has returned after a year and a half in Spain and Ireland. He brought a number of new paintings, which will be shown this winter. He stayed longest in the west of Ireland, in County Mayo, on the Island of Achill. Some of Mr. Henri's Irish subjects are famous. The Irish visit followed a winter in Madrid, where he also painted.

A. S. DREY

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Sculptors Dine Ivan Mestrovic
The National Sculpture Society, joined by the Architectural League, gave a dinner on Thursday evening, Nov. 20, in the Fine Arts Building, to Ivan Mestrovic, the Yugoslavic sculptor, whose work is now being shown at the Brooklyn Museum. The company were entertained by the Fokine dancers.

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THOMAS COLLECTION REALIZES \$153,625

Greatest Art Sale Ever Held in Philadelphia Draws Buyers from Many Cities—A Millet Brings \$25,000

PHILADELPHIA—By far the greatest art sale ever held in this city was that of the paintings in the George C. Thomas collection sold at auction Nov. 12-13 by the Samuel T. Freeman Galleries. The total realized was \$153,625.

Bidders came from all over the United States, and Arthur Tooth & Sons, of London, sent a representative. The first day's sales were \$20,000. The Detroit Institute bid \$2,100 for a Cazin landscape; "Sunset," by Diaz, sold for \$1,500, and "The Twins," by Bougereau, for \$700. Dr. Rosenbach, a frequent purchaser both days, paid \$3,400 for Jacques's "Shepherdess Tending Her Flock."

The Philadelphia museums were silent, but Reading was active. "Fjord in Norway," by Julius Rose, appraised for \$200, sold for \$810, and Knoedler purchased a Corot for \$2,700. The German school canvases sold for twice their appraisals. The highest individual purchases paid \$1,150 for "The Brook," by Dupré.

On the second day the sales totaled \$133,625, the event of the day being the sale of "Nocturne—Return of the Laborers," by Millet, for \$25,000, paid by Rosenbach, acting for a client. "Golden Autumn," by Rousseau, was taken by D. J. Phillips, acting as agent, at \$19,000. Two Corots brought but \$2,700 and \$2,300, as there were rumors of doubt about them, while the Constable "Valley of the Stour" went for \$6,000.

Mauve, Cazin, Lhermitte brought from \$1,200 to \$3,800; "Dans la Plaine," by Breton, \$9,500; "Lady Gertrude Fitzpatrick as Sylvia," by Reynolds, \$10,000; "Portrait of a Gentleman," by Lawrence, \$5,400. Mr. Mengel bought for the Reading Museum a Fortuny water color for \$200, and George D. Horst, of Reading, paid \$1,550 for a Turner. The "Baby's Hour," by Lhermitte, sold for \$3,800, and "Excuse Me, Sir," by Knaus, for \$1,325.

Davidsohn Miniatures to Be Sold

BERLIN—The richly illustrated catalogue of the Paul Davidsohn collection of miniatures, to be sold at auction Nov. 27 and 28 at Max Perl's, is just out. Represented is the XVIIIth century, the flourishing period of miniature painting, but also XVIth and XVIIth centuries with several very remarkable items, including the self-portrait of Sofronisba Anguisciola and works by Sustermann, G. Netscher and P. Boy. Several artists not so well known will, through the dispersal of this collection, be ranged among the best in the line of miniature painting. Portraits of historical personages include the German Emperor Leopold II, Catherine of Russia, Count Poniatowski, Elector Frederic Augustus of Saxony, Empress Josephine by Saint, and Queen Hortense by L. Bertin Parent. At the reverse of a portrait medallion of Mrs. Siddons, by Cosway, a curl of hair is fastened, supposed to be one of the great tragedienne herself. Opportunity is also given to study the different techniques: oil, water color, enamel, drawing, and cameo-imitation.

New York Auction Calendar

AMERICAN ART GALLERIES

57th St. and Madison Ave.
November 28, afternoon—Paintings from the property of Mary Clark Thompson, James Smith, Jr., and others.

November 28, afternoon—French furniture, tapestries and textiles belonging to Mme. Annette Lefortier, of Paris.

December 1 and 2, afternoons—Books and MSS. from the property of a private Pennsylvania collector.

ANDERSON GALLERIES

59th St. and Park Ave.
November 24, afternoon—Paintings from the collection of the late John Boyle, Brooklyn; the late W. G. Langdon, Bound Brook, N. J.; and the late Eleanor P. Palmer, New York.
December 2, afternoon—English literature, early and modern, from the library of Henry E. Huntington.

November 24, afternoon—Early American hooked rugs gathered by Mrs. Ed. O. Schernikow.

November 25, afternoon—Ornithological library of the late W. J. M. De Bas, The Hague, Holland.

CLARKE'S ART GALLERIES

42 East 58th St.
December 1 to 6, afternoons—Spanish antiques and objects of art from the collection of Senor Luiz Ruiz, Madrid.

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DABISSI COLLECTION SELLS FOR \$96,117

Italian and Spanish Textiles of Three Centuries Sold at the American Art Galleries—The Chief Items

The Joseph Dabissi collection of Italian and Spanish textiles of the XVIth, XVIIth and XVIIIth centuries was sold at the American Art Galleries on Nov. 12, 13, 14 and 15. A total of \$96,117 was realized.

During last spring and summer Mr. Dabissi traveled extensively in Italy and Spain gathering objects to complete this collection. These objects, together with those gathered in past years and lately accumulated at his new studio in the Via S. Spirito, Florence, were sold. Among the more important items, their purchasers and the prices paid were:

- 123—Silver embroidered cope, Venetian, XVI century; John Magee.....\$1,250
- 183—English needle point armchair, XVII century; Mrs. E. Murphy.....\$290
- 223—Roman sculpture of the first century; E. Murphy.....\$200
- 283—Red velvet cope, Genoese, XVI century; E. Murphy.....\$790
- 291—Spanish tapestry, early XVII century; T. B. M. Terhune.....\$425
- 292—Spanish tapestry, early XVII century; Mrs. F. L. Ackermann.....\$425
- 296—Inlaid walnut cassone, Tuscan, late XVI century; C. L. Walters.....\$510
- 375—Four needlework armchairs, Italian, XVIII century; H. W. Hack.....\$500
- 390—Terra-cotta oil jar and forged iron stand, Tuscan, late XVI century; A. Arnold.....\$300
- 398—Venetian wrought-iron balcony, XVI century; Paul Stone.....\$400
- 419—Brass and forged iron brazier, Spanish, XVII century; A. Arnold.....\$370
- 420—Brass and forged iron brazier, Spanish, XVII century (similar to preceding); A. Arnold.....\$360
- 438—Velvet throne hanging, Italian, XVII century; Mrs. E. Murphy.....\$325
- 439—Velvet throne hanging, Italian, XVII century; Mrs. E. Murphy.....\$300
- 446—Gold embroidered crimson velvet baldachin, Florentine, XVII century; W. B. Crowell.....\$510
- 447—Carved walnut cassone mounted in forged iron, Florentine, XVII century; Schultz and Weaver.....\$310
- 544—Walnut and forged iron bench, Spanish, XVII century; W. L. Clark.....\$330
- 570—Two parcel-gilded forged iron standing candelabra, Florentine, XVII century; Chapin, Harper and Dulet.....\$340
- 615—Bust portrait of a patrician lady, early XV century; Chapin, Harper and Dulet.....\$1,250
- 655—Sculptured walnut stipo a Bambocci, Italian, XV century; J. E. R. Carpenter.....\$625
- 585—Lengths of silver crimson damask, Italian, XVII century; Chapin, Harper and Dulet.....\$625
- 586—Lengths of crimson silk damask, Italian, XVII century; Mrs. S. H. Clark.....\$700
- 668 and 669—Rouge-de-fer velvet wing chair, Italian, early XVIII century; O. S. Fuerst.....\$1,000
- 707—Walnut refectory table, Tuscan, early XVII century; Frank Fulton.....\$850
- 720—Walnut and forged iron refectory table, Florentine, XVII century; Mrs. D. C. Jackling.....\$650
- 735—Parcel-gilded walnut fourpost bed, Spanish, XVII century; Samuel Mundheim.....\$870
- 747—Renaissance tapestry, Italian, late XVI century; E. Murphy.....\$3,600
- 748 and 749—Red lacquer reception room, Venetian, early XVIII century; E. Murphy.....\$1,500
- 739—Forged iron and Istrian stone temple of love, Venetian, XVII century; A. Johnson.....\$1,300

MARGOLIS SALE TOTALS \$61,374
Anderson Galleries, Nov. 12, 13, 14 and 15—Early American furniture gathered by Jacob Margolis, New York. Total, \$61,374. Among the important items:

- 200—Chippendale carved and mahogany gilt mirror; R. L. Sparks.....\$620
- 260—Mahogany secretary book case; Dr. H. E. Isaacs.....\$290
- 272—Curly maple highboy, New York State; Miss Mary Lent.....\$500
- 340—Mahogany secretary bookcase; G. E. Chapman.....\$380
- 372—Set of six Windsor armchairs; W. D. Burden.....\$410
- 380—Mahogany Chippendale wing chair; Mrs. J. C. Davies.....\$475
- 394—Mahogany block-front desk; C. L. Chasins.....\$500
- 398—Maple and curly maple chest of drawers; G. D. Mallory.....\$210
- 402—Walnut and gilt Chippendale mirror; C. W. Lyon.....\$630
- 403—Walnut and gilt Chippendale mirror; F. J. Peters.....\$350
- 404—Maple highboy; Mrs. F. A. Crowninshield.....\$305
- 417—Mahogany sofa by Duncan Phyfe; Ginsberg & Levy.....\$750
- 422—Rhode Island mahogany knee-hole dressing table; Miss H. Counihan.....\$775
- 432—Beechwood and pine high chest of drawers; Mrs. J. B. Mabon.....\$760
- 501—Early republican tambour desk; W. R. Anderson.....\$375
- 510—Pine dresser; Miss H. Counihan, agent.....\$410
- 513—Hepplewhite swell front bureau; Ginsberg & Levy.....\$390
- 522—Curly maple lowboy; James Curran.....\$815
- 523—Curly maple lowboy; C. L. Chasins.....\$550
- 532—Set of eight Chippendale mahogany side chairs; Mrs. E. J. Snow.....\$1,000
- 537—Curly maple corner cabinet; F. Cunningham, Jr.....\$310
- 539—Mahogany lowboy by William Savery, Philadelphia; Miss Ruth Teschner.....\$1,575
- 546—Chippendale mahogany tip-top table; Miss H. Counihan.....\$700
- 552—Mahogany block-front secretary desk; I. S. Oids.....\$1,650
- 562—Charles R. Waters oak court cupboard, New England; I. Drummond.....\$700
- 565—Three-piece Santo Domingo mahogany dining-room table; Mrs. E. J. Snow.....\$975
- 566—Set of six Hepplewhite mahogany side chairs; I. Drummond.....\$525
- 567—Hepplewhite style crotched mahogany sideboard; Henry Weil.....\$525
- 572—Pine room paneling, New Jersey; Mrs. E. J. Snow.....\$500
- 573—William and Mary pine lowboy; Miss Ruth Teschner.....\$470
- 578—Sheraton mahogany and curly maple sofa; Mrs. F. C. Speed.....\$500
- 579—Pair of mahogany side chairs, Philadelphia; I. Drummond.....\$650
- 580—Set of six mahogany Hepplewhite chairs; F. B. Goulden.....\$450

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GOOD PRICES RULE IN LECLANCHE SALE

A Painting by Pissarro Brings the Highest Figure—Works by Monet, Cassatt and Rodin Are Also Sold

PARIS—The collection of the late M. Maurice Leclanché at the Hotel Drouot sold at good prices. Bidding was most active in the crowded room and prices for the most part exceeded the experts' estimates, bringing the total proceeds to 1,073,810 francs.

The highest price was realized by Pissarro's work, "La Rue de l'Epicerie à Rouen," which, estimated at 40,000 francs, was run up to 83,000 francs by M. Savard bidding against M. Durand-Ruel.

Of the two pictures by Claude Monet, each of which had been estimated at 50,000 francs, "The Cliffs at Etretat" fetched the higher price, being knocked down at 61,000 francs to M. Lindon, whereas the experts had asked 45,000 francs. On the other hand, "The Lion Rock at Belle-Ile" was sold at 52,000 francs.

Of the two pastels by Mary Cassatt, "Jeunes Filles" realized 35,000 francs and "Woman and Child" 18,500 francs. Sisley's charming landscape, "Pont de l'Orvanne à Moret," which the experts had estimated at 40,000 francs, fetched almost double that price,

being knocked down at 78,500 francs. Other pictures by Pissarro also realized very high prices. "La Paysanne au Madras" sold at 56,000 francs, "La Femme aux Oies" at 38,000 francs, "La Garenne" 36,500 francs, and "Les Pruniers en Fleurs" 41,800 francs.

Among the few sculptures in the collection, Rodin's "Eve" in marble fetched 50,000 francs.

Guidotte Collection Sells for \$34,429 at the Clarke Galleries

The sale of Italian furniture, wrought iron, marble and textiles from the Guidotte collection, at the Clarke Art Galleries, brought a total of \$34,429.

No. 200 of the catalogue, a five-piece oak library suite, went to S. Carvalho for \$557.50. No. 218, a XVIIth century Italian walnut centre table, sold for \$260, and No. 222, a decorated Venetian high chest of drawers, for \$120. No. 237, a decorated Venetian secretaire bookcase, was bought by B. F. Davis for \$370. No. 245 went for \$135, a set of six decorated Venetian side chairs, and No. 263, a brilliant yellow XVIIth century Italian brocated panel, was sold for \$220.

Vienna Portraitist Is Coming

Baron Robert Doublehof, portrait painter, has left Vienna for New York. He announced that he expected to make portraits of many prominent Americans, including President Coolidge.

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Daw's 8 Eagle Place, Piccadilly Circus

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GOOD TIMES IN ART

The unusual activity in the auction market, which has manifested itself this fall, may be considered a gauge and an augury for the art business of the season of 1924-25. It indicates a "banner year."

In the week of November 10 to 15, four sales were held at the Anderson Galleries, as follows: the William Harris Arnold collection of books and manuscripts, \$148,723.50; old masters from the Ehrlich Galleries, \$88,700; the Nelson Dawson maritime collection, \$26,239; the Jacob Margolis collection of early American furniture, \$61,374; total, \$325,036.50. Since the Anderson Galleries are booked solidly for the season with sales of equal and greater importance, the reader can see what a vast sum is likely to be spent by American art lovers at this institution alone.

THE ART NEWS is informed that unusually important sales have been booked at Clarke's and at the Plaza Art and Auction Rooms, and also at the Walpole and the Rains galleries.

The art business is experiencing the same impetus which business in general has felt in the last three weeks.

FIFTH AVENUE

Ever since New York got together and became a regular city Fifth Avenue has been the focal point for the contending forces of pomp and circumstance. Until a half century ago the Avenue was a succession of then stately mansions, typifying the grandeur that was old New York. But the attendant circumstances of a rapidly rising commercialism began to dispute the forces of the "400" so comfortably ensconced along Manhattan's main thoroughfare, and bit by bit shops and offices began to work their way in.

Perhaps no other feature of the continual transformation of the Avenue is more revealing than the course taken by the art dealers and galleries. As the tide of commerce rolled northward, art perforce took its place at the head of the procession. From the Thirties to the Forties, and then into the Fifties, the haunts of the art lovers shifted almost automatically until, after a hundred years of expansion, Fifth Avenue finds itself with no further retreat to offer the fleeing cohorts of the art world.

The great Heckscher tower with its golden cock, at Fifty-seventh Street, now marks the most northerly boundary of commercial Fifth Avenue, and so to the east and west the tide of commerce has been deflected. Within the past two years the galleries have taken a sudden liking to the eastern section of Fifty-

seventh Street and a "quartier" almost in the French fashion has arisen. The sudden and successfully managed exodus is without parallel. Now the important galleries left below Fiftieth Street can be counted on the fingers of one hand. Fifth Avenue still continues to be Fifth Avenue, a street without its equal in any quarter of the globe, but it no longer can lay claim to supremacy in the art world.

A RISING TIDE

A recently published report by the United States Government shows that the importation of works of art from foreign markets is steadily increasing. During the fiscal year of 1924, more than \$29,000,000 was paid over by American collectors and dealers, as against \$27,000,000 for 1923, \$21,000,000 in 1921, and \$22,000,000 in 1914. The report further shows that the importation of art works during the decade immediately preceding the war averaged about \$15,000,000, and that the average for the decade prior to 1900 was about \$2,500,000.

Among the various classes of articles forming the huge art budget for 1924, "works of art 100 or more years old" take the lion's share with more than \$21,000,000, "original paintings and statuary" a long second with some six millions, and the "production of American artists" brings up the rear with \$155,000. This proportionate division of the spoils remains about the same during the years.

Most of these objects of an antecedent art come from European sources, and while American artists are striding ahead with an increasing individuality and distinction year by year, American art as a whole is still dependent to a large extent on other than native sources of inspiration. Judging from the curve plotted from the above table of figures, our period of European tutelage in the arts is by no means over.

Throughout the United States new museums are springing up, and many others are being contemplated or dreamed about. Each in turn will need its background of classic art for points of departure. The calling of art from other countries echoes the "melting pot" idea that seems so characteristic of the American way of evolution. Except for what loss may accrue to the older nations, there is no real objection to a firm grounding in historic art even if it swell the tide of importation to an annual budget of a hundred millions. Some day the tide will turn and a wholly American art will arise.

OBITUARY

ROBERT V. V. SEWELL

Robert Van Vorst Sewell, painter, died at Florence, Italy, on Tuesday of this week. He was 54 years of age and was born in New York City. He leaves a widow, Amanda Brewster Sewell, also a painter, and two sons.

Mr. Sewell studied with Lefebvre and Boulanger in Paris. He was an Associate of the National Academy of Design and a member of the Architectural League, the Mural Painters, the Lotos and other clubs. He won the first Hallgarten prize at the Academy in 1889 and was awarded medals at various exhibitions. His work includes "The Canterbury Pilgrims" in Georgian Court, Lakewood, N. J.; "Psyche," St. Regis Hotel, New York, and "A Silver Sea," Sweat Memorial Museum, Portland, Me.

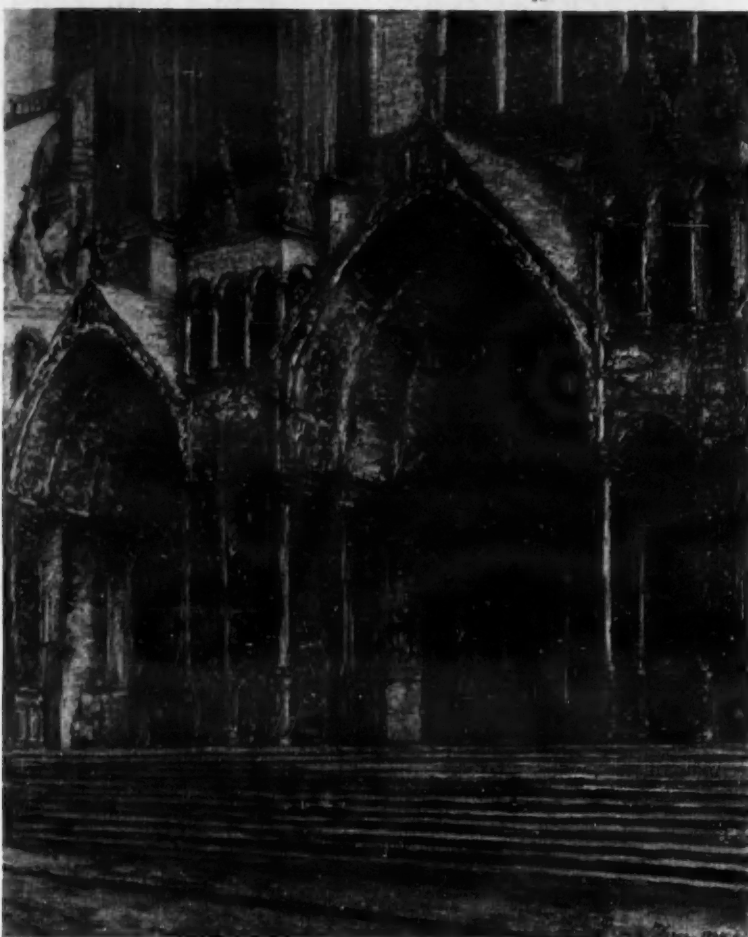
CHESTER LOOMIS

Chester Loomis, portrait and landscape painter, died at the age of 72 at his home in Englewood, N. J., where he had lived for the last thirty-two years. He studied painting first under Harry Thompson, and then spent two years at the studio of Leon Bonnat in Paris. During a residence of eleven years in France he exhibited at six Salons. He was an Associate of the National Academy and a member of the Architectural League and National Society of Mural Painters.

Messrs. Bottenwieser in New York

Messrs. Rudolph and Paul Bottenwieser arrived on the Olympic Nov. 13, and will make their headquarters again at the Anderson Galleries, 59th St. at Park Ave.

Van Veen Paints Cathedral at Chartres



"LA CATHEDRALE DE CHARTRES" By PIETER VAN VEEN

Courtesy of the Howard Young Galleries.

One of the recent paintings by Pieter van Veen on exhibition at the Howard Young Galleries for two weeks.

An Appreciation of Charlotte B. Coman

By H. Vance Swope

In the passing of Charlotte B. Coman on Nov. 12, at the remarkable age of ninety-one, the world of art has lost one of its unique and most interesting characters. Born in Watertown, N. Y., of a New England family, several members of which had shown marked artistic ability, she married early and shared the rough life of the West with a pioneering husband. He died after a few brief years, and she returned to her family, her active career apparently ended.

But she was dissatisfied with an unproductive life, so this remarkable woman finally turned to art. And it is astonishing that this Associate of the National Academy, a winner of the Shaw prize and a recipient of many medals and honors, should not have begun her career as a painter until she was forty years of age. With an admirable determination she embarked on a ten-year course of study in Paris. There she established a reputation for ready wit and brilliant conversation, for which she had been long noted among her American friends.

At that time women did not occupy as prominent a place in the world of art as they do today. On being told that she painted almost as well as a man, Mrs. Coman quickly rejoined:

MANY GOOD WORKS IN SALON D'AUTOMNE

"More Fruits Than Flowers" the Conclusion of THE ART NEWS' Critical After Viewing Seventeenth Annual

PARIS—The greatest compliment that one could pay to this seventeenth Salon d'Automne is that it is seasonable in the real sense of the word: it brings us more fruits than flowers; realizations rather than promises. This is a compliment, but it is also a criticism, and if it were followed out to its logical conclusion it would indicate that henceforth very little more need be expected from it. But in matters of art and, a fortiori, of criticism, one should take nothing too literally, and if there is a domain in which the law of relativity should be admitted, it is certainly here.

It must be confessed—and Oscar Wilde was right in this—that it is a terrible thing to have achieved one's ideal, especially when this applies to young men—the oldest contributors are not yet fifty—and one may well ask oneself if, having attained it so soon, the ideal could have been very exalted. It is quite true that those who aim at a star to hit a stepple are very likely to miss both; the old Kung-Tseu's advice was not to aim beyond the target if one wished to strike it, and it was simply while seeking a shorter route to India that Columbus discovered America.

The ideal of the French school to-

Well, I should hope I paint better than most of them." Early in life she was afflicted with a serious impairment of her hearing, but she bore this bravely and once remarked: "Everything in life has its compensations, even my deafness. Critics never make such caustic criticisms through an ear trumpet as they do in ordinary conversation."

Her taste in painting ran to atmospheric landscapes. Here she was at her best, although many of the still lifes done in her early career were very praiseworthy. Inness and Wyant, with both of whom she was on friendly terms, so admired her work that they each presented her with a representative work of their own. Her coloring was usually quiet, but of a subtle delicacy, and all her pictures are pervaded with a fine poetical feeling.

It is a matter of great regret to many of her artistic friends that a picture by her owned by the Metropolitan Museum is not more frequently displayed there. Her pictures are to be found in many private galleries and museums throughout the country. To her numerous friends and admirers the death of this splendid talent after a lifetime of such great artistic activity will seem like a personal loss.

day is to paint well; that is to say, to represent life in a manner direct, restrained and vigorous; in other words, to make it expressive; and they contrive to do this by attaching more importance to its permanent aspect than to its fleeting aspects, which means complete separation from Impressionism. Here we have an ideal that does honor to the professional conscience of those who hold it—it is the ideal of the artist who is a good workman, but is it a complete ideal? Is it the entire ideal of the artist? That is the question, and each must answer it in accordance with his conscience and his sentiment.

Nevertheless, this ideal—no matter what its limitations—has been the means of giving us good painting, and it would not be fair not to admit this. Let us take, for instance, the "Nun" of Othon Friesz. This "académic" of a woman in an upright pose, straightforward, restrained, almost severe, strong, treated with a free though economical brush, is expressed in a faultless manner, and it is easy to understand that this artist makes an excellent professor. It would be difficult to find a better piece of painting; it would be difficult to find one less attractive. "Le Déjeuner sous la Tonnelle" of M. Favory is generally—and with justice—considered as the hit of the Salon. It is a brilliant piece of work in both senses of the word, and one of the most remarkable achievements of the year. An evident and healthy *joie de vivre* animates the three couples who have just been lunched under the arbor. The art of this painter has often been

compared to that of the great Flemish artists, and, in fact, the richness of his technique and the atmosphere of merrymaking and of sensuality with which this work is impregnated is very reminiscent of Jordaens. The art of M. Savreux is also very Flemish in inspiration. His great still-life study—one of the successes of the year—is generously painted, and the technique and composition are remarkably good. In a general way still life is not quite so well represented this year as other types of work, still there are a few excellent still-life pictures that should be mentioned, those, for example, by Dufrénoy, Camoin and Henriette Tirman.

The traditional "Paysage avec Figures," dear to the Classicists, is once again finding favor with the painters of today in preference to still-life work, which has been rather overdone these last few years, and which should—save in exceptional instances when it becomes a real composition, as indeed with M. Sevreux—be reserved for studio exercise only. There are then a number of compositions with figures, among the best of which may be mentioned those by Sabbagh, Picard le Doux, Frayé, Kvapil, Lucien Maillol, Flandrin, Tanaka, Quélvée Gimmi. There are also many figures without landscapes—particularly nudes—of which the composition of M. Jean Marchand is a worthy piece of work; that of Ottman, a little facile; that of Foujita, subtle in quality. Lastly, we have those of Crissay, O'Connor, Alcorta, Lewitski, and the figures of Dorniac, Dupont, Asselin, Hofer and Lhote, the last named being represented by a football match skillfully treated.

The portrait is not a type of pictorial art much in favor here, though some very good portraits are to be found, those of M. Van Dongen having, as usual, aroused a good deal of discussion among the artists as much as among the public, for this painter is an undoubted independent who makes concessions to nobody. The two portraits of Mme. Mela Muter are very excellent and characteristic works of art. I also noted those of Bouquet and Severini, as well as three contributions of an American painter, Mr. Durr Freedley, which were small portraits, but I was struck by their taste, their gravity and the complete absence of any academic touch. The portrait of a barrister, Me. Pierre Prudhon, by Mlle. Juliette d'Oyrré, should also be mentioned. This portrait, with its perfect sentiment and style, is not merely one of the best that the artist has executed, but one of the best in the Salon.

The landscape painters here form a good selection, for the best of them, with rare exceptions, are exhibiting their works. The most celebrated, perhaps, are Messrs. Marquet, Urbain, Charlot Le Beau, Warquier, but this is not a complete list, and others of the same class might be cited, such as Mainsieux, Klingsor, Rameau, Carlos, and Raymond—who succeeded in painting Venice without reminding one of any other artist—Boberg, Dubreuil, Rétif, Deverin, Vergé-Sarrat, Zingg, Thorndike, Peske and Turnbull.

There are other exhibits which cannot be put into any category, those, for instance, of M. Dignimont, whose "Bar-Moko" contains all the spirit of the low bars of Marseilles and Toulon and the nostalgic poetry of the public houses where seamen and Colonial soldiers go to while away the weary hours of their furlough and try to recall the distant countries of which they have kept the taste in heart and soul. Even more inaccessible is the land in which the characters reproduced by M. Zac originated. This Polish artist is one of the rare painters of today who have contrived to create a universe which is entirely their own. His characters are imbued with a light and fine melancholy, in which, however, there is no touch of esthetic affectation. They live "in the margin" of our life, in places and among surroundings that are not ours, but nevertheless remind us of our own.

Faithful to its pious custom of exhibiting little groups of works of members who have died since the last Salon, this year the Committee have brought together in a special room the works of Marius Borgeaud, James W. Morrice, Eleanor Norcross, Edith Sealy and Th. A. Steinlen. The idea is excellent and can meet with nothing but approval. At the same time it was to be hoped that it would be carried out in a manner rather complete and representative than has been done this year, particularly when dealing with such artists Steinlen or James Wilson Morrice.

—H. S. C.

Artists Who Pay Income Taxes

Harry L. Watrous, Lockwood De Forest and Willy Pogany are among the artists who, in addition to Childe Hassam, are listed as paying income taxes of notable size. The tax of Mr. Watrous for 1923 was \$1,779.

JAMARIN
RARE ART-WORKS & OLD MASTERS
 15, AVENUE DES CHAMPS-ELYSEES
 (ANCIEN HOTEL DU DUC DE MORNAY)
PARIS

STUDIO NOTES

Ernest Haskell has been invited to give three lectures before the Print Club of Philadelphia next week. The Smithsonian Institution will hold a comprehensive exhibition of this etcher's work next April.

Charles Allan Winter and Alice Beach Winter have returned from their summer studio in Gloucester, Mass., where Mrs. Winter completed a portrait of the two elder daughters of Mr. and Mrs. Francis J. Oakes, of Brookline, Mass.

Anna Lynch, miniaturist and flower painter, is traveling in Spain.

Sidney E. Dickinson's picture, "Mary and the Studio," was the first picture sold at the Winter Academy, which opened last week.

Armin Hansen will come to New York from California for his exhibition at the Milch Galleries in January.

Edward C. Volkert has purchased a place at Lyme, which he purposes to make his permanent home.

Stuart Davis, who has been at Gloucester since early spring, returned last week.

Willard L. Metcalf is returning from a prolonged stay in Vermont preparatory to arranging his exhibition to be held at the Corcoran Gallery in Washington.

Indian portraits by W. Langdon Kihn were shown at the Shore Road Academy, Brooklyn, from Nov. 12 to 19.

Boardman Robinson's drawings were shown at the Art Students' League from Nov. 17 to 22.

Power O'Malley, who returned recently from his fourth trip to Ireland, brought for his studio the harp upon which Moore used to play.

Gerald Thayer and Mrs. Thayer are staying in Barbados until spring. They have sent back rare birds and eggs and other interesting objects to friends. They are painting, writing and gathering data.

An illustrated talk on "Art in New Netherlands from 1624 to 1674" will be given by Albert Becker on Sunday, the 23d, at the studio of Mrs. Becker (Eulalie Dix), in the Sherwood.

Pieter van Veen has returned to the Sherwood.

Robert Hamilton has taken a long lease on a two-story loft building beside the old Van Buren garden, between 14th and 15th Sts., with an entrance at 20 W. 15th, and is transforming it into a studio.

A. Conway Peyton and Bertha Menzler Peyton have returned from Gloucester to their New York studio, 33 West 67th St. At an exhibition in the Reed Studio building in East Gloucester they sold eleven paintings and four etchings.

Walter Tittle has returned from the West, where he spent the summer completing a series of portraits which he will exhibit at the Ehrich Galleries in December.

Eric Hudson, who has been in Europe with his family for over a year, has returned to this country and will spend the winter in New York. He has taken a studio at 1 Gramercy Park.

BROOKLYN MUSEUM HAS 100th BIRTHDAY

Celebrates By a Loan Exhibition of Paintings, Prints and Other Works of Art From Private Collections

The 100th anniversary of the founding of the Brooklyn Institute of Arts and Sciences is being celebrated by the Brooklyn Museum with a special loan exhibition of paintings, prints and other works of art from private Brooklyn collections.

Among the paintings which have been lent are the works of the following: Crivelli, Perugino, Caporali, Lorenzo Monaco, Albert Cuyp, Lely, Jan Gossaert, Ter Borch, Lucas Cranach, C. F. Daubigny, Rousseau, Corot, Monticelli, Jacque, Fromentin, Jongkind, Troyon, Sisley, Courbet and John Trumbull. Works of the contemporary American school are not included in the loan collection, but are being reserved for a future occasion. However, the Museum's own collection of paintings, which have been especially arranged for this occasion, represent the contemporary art of America and Europe.

One of the small galleries is devoted to a special exhibition of drawings by Rockwell Kent, Violet Oakley, Loren Barton, George Harding, Max Hermann, Guy Pène du Bois, Herman Palmer, Edith Emerson, Jerome Myers, Ernest D. Roth, John V. Wicht and Mahonri Young.

The loan exhibition is continued in the print galleries, where more than 250 prints are displayed, including a group of nineteen Rembrandt etchings and nine Whistlers, while other artists represented are Dürer, Millet, Zorn, Bone, Brangwyn, Cameron, Mary Cassatt, Legros, Lepère, Meryon, Joseph Pennell, Daumier, Gavarni, Timothy Cole, Henry Wolf, William Morris Hunt and Maillol. The print exhibition will last only two weeks (the galleries will then be occupied by the Brooklyn Society of Etchers), but the rest of the loan exhibition extends until Dec. 15.

ZURICH

In commemoration of Giovanni Sogantini the Kunstverein has arranged a representative show of this artist's works, which, singularly enough, is the first comprehensive display of the master's paintings in this town. About thirty canvases and twenty drawings emanating from Swiss museums and private collections give an idea of the high pictorial qualities of this artist and of his deep and sincere feeling for nature. In spite of his early death—he died at 41 years of age in 1899—he had accomplished much. He was one of the initiators of the pointillistic technique.

At the Wolfsthal Gallery is an exhibition of about 100 contemporary Dutch artists. Approximately 700 items—prints, drawings and water colors—give an idea of the modern movement in Holland. The exhibits comprise three decades. Beginning with I. Israels, they proceed to the young contemporary Dutch artists, who have adopted as their favorite medium the wood-cut. All the prominent art societies in Holland have joined the arrangement.

M. A. Newhouse B. M. Newhouse

Newhouse Galleries

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LONDON

Ethelbert White, who is exhibiting just now at the St. George's Gallery, Hanover Square, is an artist who has mastered the difficult business of what to omit. The landscapes drawn from England and France show their wisdom in leaving out as far as possible whatever is inessential, and concentrating instead upon that which forms the basis of their character. He works with a very definite and simplified palette, so that his schemes become more or less a matter of formula, and this formula is applied with much success to the type of composition that at present occupies him. The simplification of line and color has resulted in a curious sense of actuality in his work, which shows a very considerable development since last he exhibited. Avoiding the temptation to follow slavishly on the heels of the French Modernists, White is working out his own salvation on his own lines and evolving an individual art which has a very special interest. In the depicting of streets and fields seen under strong sunlight he is particularly happy and gives an interpretation which is in almost perfect accord with the spirit of place.

At the Carroll Gallery, George St., there is an exhibition that is as the poles apart from the one on the other side of the road, of which I have just been writing. This is of the work of Charles John Collings, the painter of British Columbian scenery, whose water colors have of late risen to a remarkable level in price, in spite of the fact that they evince a tendency towards repetition of effects. The drawings now shown are on a slightly larger scale than those previously exhibited, and it is questionable whether in extending the dimensions of his studies he has intensified their effect. Collings is a specialist in snow scenes and has a wide range in the expression of their various aspects. He suggests skilfully the conditions of atmosphere under which the snow collects, disperses, melts. There is real beauty in the contrast which he elaborates between the whiteness of the snow-laden land and the sapphire blueness of the sky, and the depth of color obtained by the washes is unusual in its richness and clarity. The number of Collings' admirers on this side seems to be steadily on the increase.

On visiting the current exhibitions of the London Group, one is conscious, first of all, of the impression of strong, vivid color. This has always rather been the note of the English Modernist, but it is the more surprising since color of this particular quality is by no means the salient characteristic of this London of ours. Certain of the works are doubtless destined for poster matter, and in this case their gaiety of tint is amply justified, but there are plenty of studies of interiors and other scenes which make one long for information as to locality. If only this grey old

city were more like what the London group visualizes it, what a much more enlivening place it would be to dwell in! As a whole the exhibitors have sloughed a good deal of their extremist theories and are following along a path which is distinctly one of compromise. Mrs. Vanessa Bell, for instance, in a study of farm buildings, has abandoned her earlier and somewhat woolly technique for one which is much purer in tone, while there is a greater feeling for composition about the work contributed by Keith Baynes. Some of the most interesting work comes from one who is not a Londoner, but a Parisian—namely, Raoul Dufy—who contributes a seascape, a bold composition which stands out well among the rather insistent color combinations that surround it.

The inevitable crowding of the Mond bequest on the walls of the National Gallery has had its result in a widespread demand in the press for the extension of the National Gallery, while the National Portrait Gallery, which for nearly thirty years has been appealing for more spacious premises, is taking the opportunity of pushing its claim at the same time. As pointed out by Mr. Lionel Cust, at one time the director of the latter institution, the gallery was inadequate when opened in 1896, since which date its pictures have been doubled in number. What an opportunity for Lord Leverhulme, who has recently acquired Grosvenor House, to bestow it on the nation as a national museum to augment those already in existence.

So far as sales were concerned, the Exhibition of Modern European Art, held in Melbourne and Sydney in 1923, was exceedingly successful, though from the present point of view of the artists, success is hardly the word to use in this connection, for almost as soon as the exhibition came to an end, its promoter, Penleigh Boyd, was killed in a motor accident, since when no disbursements have been made of the sums due to the artists. No news concerning the matter can apparently be extracted from the executors, although Mr. Boyd seems to have been solvent at the time of his death.

BASEL

The Museum has acquired a beautiful self-portrait by Hans von Marees. The picture was lost to sight for some time and lately rediscovered in Florence. It was sold to the Museum through the agency of the Mathiesen Gallery in Berlin, the German museums, on account of their precarious financial situation, being unable to raise the necessary funds. "Masterpieces of the Gallery in Basel" is the title of a publication which has just been published by Franz Hanfstängl in Munich, this being volume X of a collection entitled "Masterpieces of the Prominent European Galleries." The publication of the work in question was announced before the war, the completion having been delayed through political disturbances.

MEMORIAL EXHIBITION

Paintings by
MAX BOHM, N. A.

Month of November

GRAND CENTRAL ART GALLERIES

GRAND CENTRAL TERMINAL

15 Vanderbilt Avenue
 (Taxicab Entrance)

New York

BERLIN

A young artist, Paula Becker-Modersohn, who died in 1907, was one of the first who painted in the new style. Drawings by her exhibited at the Goldschmidt-Wallerstein Gallery are very impressive through a directness and simplicity of expression. Country life, children and animals are rendered with a naïveté which reveals a real and profound understanding of nature.

Works by Max Rappaport, a Viennese artist, are shown at the Flechsummer in Berlin, are at the Flechtheim Gallery. A delicate soul, a sensitive eye and a longing for expression, which worked under a high pressure, gave him creative force and power of emotional interpretation. In 1908-1914 he studied in Paris and was there under the influence of Matisse, with whom he is linked by ease and grace of representation. He may be classified among Impressionists, but his art is subject neither to time nor school—it is true and sincere.

PARIS

At the Gallery of Marcel Guiot there is an interesting and representative showing of the etchings of Donald Shaw McLaughlan, an American, whose work in this medium is widely known in France and England. MacLaughlan originally studied here at the Beaux-Arts, and his choice of etching rather than painting as his chief form of expression may be traced to his enthusiastic study of the Rembrandt etchings in the Paris Cabinet des Estampes. His earliest work is devoted largely to views of Paris, particularly scenes on the Left Bank. He is concerned with the curious industrial activities of the Gobelins district, and with the manifold occupations which one discovers along the quays and the canals of Paris. Another period of his work is occupied with rural scenes.

COLUMBUS

The art section of the University Women's Club is opening the season with an exhibition of water color paintings in the mantel room of the State University library. The collection of about thirty canvases is the work of Ralph Fanning, instructor in the history of art on the staff of the university's department of fine arts. It is all recent work made during the past summer while Mr. Fanning was lecturer at the University of Colorado, or during his sojourn in California, Arizona and New Mexico. Landscapes predominate, and there are several pictures of the old missions in California.

LOWELL, MASS.

An exhibition of etchings of Ireland by Morgan Dennis, seen last season in Boston, has been hung at the Whistler birthplace, Lowell, to be seen simultaneously with the industrial paintings of Gerrit Beneker.

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Something Unusual

One of the younger portrait, figure and landscape painters, who has studied abroad, exhibited, and sold to noted American collectors, has decided to incorporate himself for a period of two years for a European painting trip of that duration. There will be issued 24 shares of stock (half of which have already been subscribed) at \$200 a share, payable in eight quarterly installments of \$25.00. This plan offers the unique opportunity to acquire paintings of real merit at the actual cost of producing them. For particulars, address U. S. c/o the Art News, 40 West 43rd St., New York.

PITTSBURGH

Forty-two pictures are in the loan exhibition of works by Renoir, Manet and Morisot at the Carnegie Institute, which opened Oct. 15 to continue until Dec. 1. Renoir is represented by two paintings, each entitled "Bather," and by "Three Bathers," "Pont Neuf," "In the Garden," "Nude," "Girl in Front of a Pot of Flowers," "Child in White Dress," "Boulevard," "Landscape," "Flowers and Fruit," "A Garden, rue Cortot, at Montmartre," "Two Young Girls," "Leaving the Conservatory," and "Portrait of Madame Edwards." Manet's works are "Repose—Portrait of Berthe Morisot," "Rouviere in the Role of Hamlet," "The Races at the Bois de Boulogne," "The Sultana," "Boats," "The Funeral," and a still life. The Morisot pictures include "The Story," "Child With Watering Can," "The Basin," "Flowers," "Rose Mallow," "Woman at Her Toilet," "Girl With a Parrot," "Peasant Woman Eating an Apple," "Saint John the Baptist," "The Cherry Tree," "The Geese," "Lady With a Black Bodice," "In the Sun Porch," "The Linen," "Marine at Jersey," "Edge of the River," "Woman Sitting on the Grass," "Young Lady Sitting in a Garden," "View from the Trocadero," and "Lorient Harbor."

ST. LOUIS

The Artists' Guild's annual open competitive show opened formally last Saturday night with a reception and private showing. An unusually large number of works comprise the exhibit this year.

An exhibition of the paintings by the children of Hull House in Chicago between the ages of eight and fifteen forms the current show at the art department of the Central Public Library. The display holds great psychological interest and is of practical value to educators.

Frances Cugat's exhibition of pictures at the Newhouse Galleries has been replaced this week by some important paintings recently acquired in New York, which will later be offered for sale. A Millet from the McMillin sale, a Tryon and a Horatio Walker will be the most prominent.

Attendance at the Russian Exhibition, now shown at the City Art Museum, has been very large. Surprise at the seriousness and conservatism of the paintings has been expressed. Igor Grabar's works, Arkhipov's "Young Peasant Woman," Vitold Bialinitski-Birulia's snow pictures, "Hard Year" by Zverev and Peter Konchalovski's "Before the Mirror" and other works by him have attracted particular attention.

Tom P. Barnett's "Day in June" and Oscar Berninghaus' "Fiesta Crowds, San Juan, New Mexico," are included in the Chicago Art Institute's thirty-seventh annual exhibition of paintings by American artists.

—Frances M. Batty.

BALTIMORE

The third exhibition of the Baltimore Museum of Art's current season will continue for a month. A group of paintings by American artists, lent by the Phillips Memorial Gallery in Washington, is also being shown. The group includes thirty paintings by contemporary artists, among them Maurice Pendergrast, Arthur B. Davies, Emil Carlsen, Childe Hassam, W. L. Lothrop, Albert L. Groll, Frank W. Benson, Walter Griffin, George Luks, Ernest Lawson, John Sloan, Gifford Beal, Paul Dougherty, Rockwell Kent, Augustus Vincent Tack, George Bellows, Robert Henri, Van Deering Perrine, W. L. Carrigan, Allan Tucker, Robert Spencer, John Costigan, William Meyerowitz, Theresa Bernstein, Lilian Westcott Hale, Helen Turner, Marjorie Phillips and Guy Pène du Bois.

Four Baltimore women showed works in oil, water color and pastel at the Arts and Crafts Center. The exhibitors were Mrs. E. Holbrook Armstrong, Louise B. Jennings, Margaret M. Law and Julia Allen Streeter.

MINNEAPOLIS

Illustrated Children's Books, arranged by the Public Library with the co-operation of booksellers in the Twin Cities, have been placed on view at the Minneapolis Institute of Arts. The display is impressive, showing many valuable editions of songs and stories illustrated by famous artists, including the well-known series by Boutet de Monvel, probably the most popular books in the exhibition.

During the latter part of this month and several weeks in December the Institute will show items from Mrs. Charles S. Pillsbury's collection of modern French etchings, an important group by Besnard, Foré, Bouroux, Latenay, Frelaut, Kayser, Verge-Sarrat, Le Meilleur, Moreau, Dauchez, Oger, Cousens, Bejot, Beaufrère, Brouet, Beurdeley and Leheutre. Especially in the work of Beaufrère, Verge-Sarrat and Brouet the exhibition conveys some idea of the current tendency of French etching away from architectural finesse. Beaufrère's "Nativity" is perhaps the outstanding print of the collection, strong in composition and light, moving in its simplicity and direct handling.

The gift of two royal Chinese coats by Mrs. George Chase Christian and the purchase of a XIIIth century stone window arch are announced simultaneously at the Institute of Arts. The coats are of tapestry weave, XVIIIth century, royal yellow in general tone, bearing the symbolism which indicates that they were once worn by members of the royal family. One of the coats is said to have been worn by the Emperor himself.

The stone arch has been called Spanish, although by the variety of its workmanship it seems more logical to consider it as of Sicilian origin. Certainly that would account for the appearance of Norman borders and fleur-de-lis tracery. The crude figure which upholds the central rosette seems to have been the inspiration of some uncreative workman, as do the primitive decorations in the tops of the two side arches.

DECATUR, ILL.

Pictures by American artists from the Macbeth Galleries, New York, are shown at the Art Institute. Included are Hovsep Pushman's "Guardian of the Seraglio," a splendidly picturesque canvas of a dark-skinned slave, and Pushman's "Ashes of Roses," an exquisite still life. "The Little Girl in Red," a portrait study by Robert Henri, is another interesting painting, reminiscent of the old masters.

For those who like sea pictures there are Paul Dougherty's "Incoming Surf," and F. J. Waugh's "Incoming Tide." "The Channel Boat, Dieppe," by W. Elmer Schofield, is the largest painting in the exhibit. A group of snow scenes; "Easter Morning," by Edward W. Redfield; "Evening Light and Widening River," by Gardner Symons, and "Winter Valley," by Hobart Nichols, comprise the finest collection of this type of painting that has ever been in Decatur. Among other pictures are Childe Hassam's "Street in East Hampton," and paintings by Ralph Blakelock, Henry Ranger and J. Francis Murphy. The Blakelock canvas, a very small one, has the sky with the peculiar glow, with the dark trees etched against it, which are typical of the Blakelock pictures. "Sunny Hillside," by J. Francis Murphy, is a typical work by this painter.

SAN FRANCISCO

The work of twenty artists of Hawaii was placed on exhibition in the "Hawaiian and South Seas Gallery" of the St. Francis Hotel by Frank Moore, of the Cross Roads Studio, Honolulu. A number of the artists are well known here, while other had their first introduction to the public. Matteo Sandona, claimed by San Francisco as a favorite portrait artist, worked for a season in the Hawaiian Islands, and there were examples of his work in the collection. Charles W. Bartlett, D. Howard Hitchcock, John Poole, Nelson Poole and James A. Wilder were also represented.

A new and startling feature was Muriel Mattock's South Seas sketches. At first glance they seem to be merely bizarre samples of poster work, but looking into them a little further it is discovered that they have combined the picturesqueness of the tropic islands with a lively sense of humor. Frank Moore's landscapes were among the exhibits.

ERIE, PA.

Erie is to have the first view of American art recently on display in the International exhibition in Venice, Italy, according to announcement made here today by Mrs. Lovisa Card Catlin, president of the Art Club of Erie, under whose auspices the exhibit is to appear. Upon arrival of the pictures in New York, the major portion of the exhibit will be started on an itinerary by the American Federation of Arts, and it is through affiliation with the federation that the Art Club of Erie is to obtain the first showing.

CLEVELAND

Further donations to the classic department of the Museum have been made by the president, J. H. Wade, and are now installed in the garden court. They include several small heads, one of which—that of a woman in marble—comes from the Ionian island of Amorgos, dates back to about 500 B. C., and is considered the rarest in the group. A head of the Emperor Hadrian, of the II century B. C., is an extremely interesting study.

Graphic arts in order by period are displayed in the print room in connection with the showing of the E. B. Green collection of rare engraved portraits, and one may go from the special exhibition and find other works by the same hand or of the same date in the educational review display in the smaller gallery. One of Reubens' three etchings is to be found there, with work of Van Dyck, Rembrandt, Ribera, Goya, Fragonard and later etchers of different countries. In the British section is shown a very rare proof of Haden's "Breaking Up of the Agamemnon"—among the first, if not the first, from this plate—and a recent gift from Ralph King. McBey's "Surrender of Jerusalem" is another dramatic etching in this section.

Famous silversmiths are represented in the unique Brainard Lemon collection of Georgian silver shown at the Gage Gallery this month.

At Korner & Wood's, Miss Caroline Coit, a prize winner in recent museum displays of Cleveland art, is showing water colors from Venice and Raguso.

—Jessie C. Glasier.

SAN ANTONIO

Thirty-five paintings by William Silva, most of them South Carolina and California landscapes, are on view for two weeks in the Frost building. There are also shown three of Robert Reid's works and several landscapes by Maurice Braun.

WASHINGTON

The Artists' Breakfast at Rauscher's on Nov. 15 was a great success numerically, socially, artistically. Dr. Mitchell Carroll was chairman. Two hundred and fifty persons were present. Inspiring speeches were made by Ambassador Jusserand, Bishop Freeman, William Mather Lewis, president of George Washington University; Charles Moore, chairman of the Fine Arts Commission; Dr. William H. Holmes, director of the National Gallery; Miss Leila Mechlin; Gideon A. Lyons, president of the Arts Club, and Miss Bradford, president of the Art Promoters' Club.

Alice Worthington Ball, of Baltimore, is exhibiting a most charming collection of oils, "Palette Knife Impressions of the South," at the Arts Club for two weeks. At the same time Marion MacIntosh, of Princeton, is showing a group of pictures in the drawing room of the club.

A rare display of Chinese carvings and paintings is given at a Connecticut Ave. residence. The collection made by Mrs. Charlotte H. Mock while in China at the time of the Boxer rebellion, when the opportunity for acquiring these treasures was exceptional, is shown. There is a painting of the Sung period and a portrait of an old Ming empress, showing realistic character portrayal. There are beautiful lacquer screens from the Imperial Palace, carvings, bronzes and porcelains.

Cameron Burnside is identifying himself with the various art interests of Washington. His scenes of the Red Cross activities in France are now in the Red Cross headquarters in Washington. He is inaugurating a series of "Round Table Talks" at the Larkin Studios in Bancroft Place.

Eben Comins has returned from Canada.

—Helen Wright.

UTICA, N. Y.

The November exhibition at the Utica Public Library consists of twenty-seven paintings of New York City by Everett L. Warner.

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CHICAGO

Nicholas Roerich, the Russian painter, was in Chicago for a few days recently. Later in the season he will exhibit recent paintings executed in Asia in the region of the Himalayas. They will include the series "Mysteries of Sikkim," "His Country" and other views of a part of the world unknown to artists.

The "Portrait of a Young Man," painted by Christopher Amberger (1500-1561), until recently in the collection of Dartrey Monaghan Ireland, has been purchased by the Art Institute through the Robert Alexander Waller Fund for the permanent collections.

"The Selectmen of Provincetown," by Charles W. Hawthorne, in the thirty-seventh annual exhibition at the Art Institute, has been purchased by the Friends of American Art.

Four murals painted by Robert C. Ropp, a recent graduate of the School of the Art Institute, were dedicated by the Parkside Parent Teachers' Association of the Parkside School this week. The motifs are "Service and Patriotism."

Leon Kroll, of the faculty of the Art Institute, will lecture monthly before the Oak Park and River Forest Art Leagues.

Miss Margaret Holden, a member of the faculty of the Royal College of Arts, London, visited the Art Institute School this week.

La Verne Nelson Black, a young sculptor who has modeled horses and Indians in the West and is also an illustrator, has a group of small sculptures at Thurber's. "The Pony" is a spirited piece of work.

John Elwood Bundy is exhibiting seven small paintings of the beech forests of Indiana at the J. W. Young Art Galleries.

John C. Cebrian, a Spaniard by birth, now an American citizen of San Francisco and an architect by profession, made his ninth annual visit to the Art Institute Nov. 11. He has given over 500 valuable books, portfolios of drawings, prints and pamphlets of Spanish art to the Ryerson and Burnham libraries of the Institute since his first visit nearly a decade ago. Mr. Cebrian, having stopped in a transcontinental journey between trains, went to the picture galleries and discovered "The Assumption of the Virgin," by El Greco. Pleased that an American city should like Spanish art, he decided to make donations to the library.

If plans go through, Grant Park, on Michigan Ave. south of the Art Institute, will be a garden of sculptured works. The long-hidden seated Lincoln, by Saint-Gaudens, awaiting a foundation, will be placed at the foot of Van Buren St., according to the latest information. The new Buckingham memorial group of sculpture will have a site at the foot of Congress St.

Oliver Dennett Grover, portrait painter and landscapist, has opened an exhibition of recent canvases at the Thomas Whipple Dunbar Galleries. During July he painted in the mountains at Glacier Park, securing dramatic effects of landscape and mountain with the brilliant color of the early summer. Later, going east to Stockbridge, Conn., and the Berkshires, the first of the autumn color inspired a second group of works. Last year's canvases, painted abroad, give the ancient glamor of Venice and Italian lakes. With these the artist shows marines. The variety is stimulating, and, being the first one-man show of the autumn, is attracting considerable attention.

Paintings of the sea and shipping by Frank Vining Smith are the attraction at the Anderson Galleries.

Edward W. Redfield's paintings at Carson Pirie Scott & Company is the most important assembly of works that this painter has shown in Chicago in recent years.

—Lena M. McCauley.

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BOSTON

A loan exhibition of the etching of Antony Schutz is being held at the Boston Public Library. Mr. Schutz received his first art training in Munich, and for the past year has resided in the United States. At present he is assistant instructor of etching in the New York Art Students League.

Paintings and engravings on wood by William Baxter Closson are being shown at the Robert C. Vose Gallery, Copley Square.

At Doll & Richards' are water colors by Dodge Macknight, Vladimir Pavlosky, Alfred Hutty, Harry Sutton, Jr., and Marion Monks Chase, and etchings by Frank W. Benson.

Recent pictures by John Whorf are at the Grace Horne Gallery.

Nicholas Roerich, Russian artist, is to speak informally at an artists' luncheon at the Boston Art Club on Nov. 20.

Portraits of Marie Danforth Page are on view at the Guild of Boston Artists.

Cadwallader Washburn's etchings are at the gallery of the Twentieth Century Club. Included are his bull fight series, made in Mexico in 1922, and a number of studies of Mexican cathedrals, subjects that bring fresh interest to Boston gallery trotters.

Margaret Fitzhugh Browne's exhibition at the Copley Gallery contains several still-life paintings that are admirable in decorative quality, and a number of genres that are all the more welcome on the score of variety, now that there is little painting of the story-telling picture.

On Nov. 23, Henry L. Seaver will speak in the Archaic room of the Museum on "The Springtime of Greek Culture."

At the annual meeting of the trustees of the Children's Museum of Boston it was announced that the records of the past year showed that 660 lectures had been given and that there had been a total attendance of 82,405. Albert F. Bigelow, of Brookline, was elected a member of the board of trustees.

It has been a long time since a group of sea pictures so convincing as Gordon Grant's have come to Boston. On view at the Robert C. Vose Gallery there are canvases that are not unworthy of comparing in genuineness of feeling with the paintings of Winslow Homer, though, of course, the styles of the two men are not alike. Mr. Grant's pictures have the tang of the salt spray in them.

—E. C. S.

WORCESTER

An exhibition of paintings by Boris Anisfeld opened at the Worcester Art Museum Nov. 5, and will be on view till Nov. 30. The exhibition contains some ninety paintings in all, a very large show—and it occupies the two large upper galleries. Many of the canvases shown at the Boston Art Club two or three years ago are included, as are also a number of recent paintings which have never before been exhibited in this country. Mr. Anisfeld's recent things are even richer in color than his earlier work.

Paintings by Isabelle Tuttle, which have been on view at the Casson Gallery in Boston, will be shown at the Worcester Museum during December. At the same time, in another gallery, works by the New Mexico painters will be on exhibition at the Museum.

CINCINNATI

Drawings by Aubrey Beardsley are shown at the Museum. The group of eighty-six contains some of his finest drawings. There are thirteen for the well-known "Salome" series, whose beauty of design and workmanship, grace and loveliness remain unsurpassed. There is a group of the "Pierrot" drawings, and many designs for programs, book covers and his series of designs for *The Yellow Book*.

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LOS ANGELES

The California Art Club's fifteenth annual exhibition at the Los Angeles Museum of History, Science and Art contains seventy-five paintings by different artists. It is well hung and contains work that sustains the reputations of its best-known painters, with nothing of special merit or interest. The possible exception is "Catalina," by Alson Clark, an exquisite contrasting of orange boats and blue sea in happy proportions, giving a true illusion of beauty and reality. Among the artists who show characteristic canvases are Frank Tenney Johnson, Hanson Puthuff, Max Wieczorek, Jack Wilkinson Smith, Carl Oscar Borg, Maurice Braun, Benjamin C. Brown, Paul Lauritz, Kathryn Leighton, Luvena Vysek, Conrad Buff, Theodore B. Modra, Clarence Hinkle and E. Roscoe Shrader. Among the younger men, Leland Curtis is the most experienced, his "Desert Road" being fine in feeling and able in execution.

The display of sculpture is small. Harold Swartz shows an interpretation of "Cyrano de Bergerac," suggesting the grim concentration and rapier-like wit of this fearless dreamer rather than the usual picturesque braggart. Andrew Bjurman's portrait of Donald Tyler is a sensitive tribute to the orator. The prizes will be awarded by vote of the entire club, announcement to be made at the close of the exhibition.

Earl Stendahl, of the Stendahl Galleries in the Ambassador Hotel, is exhibiting a varied collection of pictures by Italian painters. The work of Gennaro Favia leads in numbers, the pictures having been brought to America by the painter's brother-in-law. Younger and more modern Italians, like Petrella da Bologna and Tullio Silvestri, whose monotypes have won recognition in their own country, are included. Doro Barilari shows two pictures of gypsy subjects of exceptional quality. The exhibit is one of the best we have had this season.

Max Wieczorek is exhibiting at the Biltmore Galleries his first one-man show in years. The Biltmore is also showing several pieces of animal sculpture by Arthur Putnam, formerly of San Francisco but now of Paris.

—Elizabeth Bingham.

GRAND RAPIDS

For its November exhibition the Grand Rapids Art Association presents a collection of paintings by four local women. Entering the main gallery is like coming upon a gorgeous fairy flower garden glowing in a riot of brilliant, harmonizing color, the exhibition being composed of flower studies and decorative landscapes. The artists represented are Sallie Hall Steketee, Helen Moseley, Blanche McMullen and Helen Steketee. After the local showing the exhibition will be sent to the Hackley Art Gallery in Muskegon. It also will be exhibited in Springfield, Ill.; Decatur, Ill.; Mt. Pleasant, Mich., and several other cities. In the east gallery is a collection of small pictures by Edward Potthast.

SPRINGFIELD, ILL.

Paintings by Clara Fairfield Perry were shown in the art corridor of the high school. Included was a group of California scenes which hung for a time in San Diego, while others had been exhibited in the Brooklyn Museum. The pictures, sixty-five in number, were shown in Columbus just before being brought here.

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At the twenty-third annual exhibition of the Pennsylvania Society of Miniature Painters at the Pennsylvania Academy of Fine Arts the medal of honor was given to Harry L. Johnson for "Eve" and "Autumn Day," works of delicate form and color. Among the decorative portraits is that of Miss Sidney V. Wilson, by A. Margareta Archambault. Frank decorations are the exhibits of Ella Shepard Bush and E. Madeline Shiff. Clifford Addams has a group handled in a manner not usually associated with miniatures. Among other exhibitors are Pamela Vinton-Brown, Evelyn Purdie; Bernice P. A. Fernow, whose portraits are vital; Gertrude L. Little, Helen Winslow Durkee and Laura Coombs Hills. A special award was given Emily Drayton Taylor for her portrait of Cardinal Mercier.

The eighth exhibition of the Chester Springs Summer School of the Pennsylvania Academy is far superior to any held in former years, both in excellence and variety. The best things are the sculpture, the canine figure "After the Hunt," by Frank Stamato, and the portrait bust of "Douglas" by Mildred Sartelle and the "Study of a Horse" by Bruce B. Moore. In landscape, the "Roadside Sketch," by Robert Atwood, shows strength in composition and handling of sunlight. The quality of sunlight and feeling for summer outdoors is everywhere seen in the work of Margaret Dobson, Don Methven, Earl M. Reed, Katherine R. Eames, Charles Hager, Elise Hoelzel and Frank H. Myers. The figures are few, one decoration by W. Ross Shattuck of farm subjects, a number of water colors and brush and inks by Frank H. Miller, Carol Bodmer and Haral Arensbach, and etchings by Sara E. Nusbbaum. "Swamp Garden," by Marina Timoshenko, has been sold.

For the remainder of the month the Print Club shows etchings by Ernest E. Haskell, who gave a demonstration of etching there Nov. 20.

It has been decided that the Art Jury will control the new boulevard which will replace the tracks of the Pennsylvania Railroad when the new depot is built in West Philadelphia. The jury will pass upon the plans for all buildings and statuary facing or adorning the new thoroughfare from City Hall west to the Schuylkill River.

The new Elks' building, now completing at Broad and Wood Sts., will contain two overdoor murals by Maurice Molarsky. The panels are 7 feet high and 14 long, compatible to the Italian interior by Henry Sauer. They represent the writing of human frailties in sand and carving human virtues in marble.

In the annual water color show at the Pennsylvania Academy the sales exceed those of last year. Paul Froelich sold a polo monotype, A. A. Blum a nude dry point, and Edythe Ferris a water color decoration, all on the opening day.

At the Art Club show of women painters, Laura S. D. Ladd sold four flower canvases and Elizabeth F. Washington three landscapes in the first week.

In the new American Wing of the Metropolitan Museum of New York there is a large collection of early furniture by Philadelphia craftsmen. John D. McIlhenny, president of the Pennsylvania Museum, recently called attention to this distinction and asked all Philadelphians who had old homes about to be torn down for new to let the Pennsylvania Museum have the interiors and furniture to augment the collection destined for the Philadelphia Museum of Art, now completing on the Parkway.

The University Museum of the University of Pennsylvania has acquired and installed a floor of rare mosaics of great antiquity from the church at Beisan, Palestine, on a high hill overlooking the Jordan. The designs are geometrical in deep orange, red, dark gray tesserae on white ground. Dr. Clarence S. Fisher, who discovered these mosaics, is superintending the placing of them in the floor of the Museum.

—Edward Longstreth.

RICHMOND, IND.

Miss Elizabeth Comstock, of this city, was awarded the Art Association prize of \$25 at the opening of the annual exhibition of Richmond painters Sunday afternoon, Nov. 16. Marston Hodgkin, one of the younger artists, who showed a large number of pictures painted this summer in Provincetown, was awarded first honorable mention, and Francis Brown, second honorable mention on a water color.

Sixteen artists are included in the display. A musical program was given, and there was a talk by Mrs. W. W. Gaar, whose collection of art objects and antiques recently presented to the public art galleries was one of the features of the affair. John Rettig, of Cincinnati, made the awards.

PORTLAND, ME.

Fourteen paintings of ships and of the sea by Charles R. Patterson are being shown at the Portland Art Museum.

**THANNHAUSER
GALLERIES****LUCERNE****MUNICH****HARTFORD**

Under the auspices of the Denver Art Museum, an exhibition of paintings by Howard Ashman Patterson is being held at Chappell House. The artist is a young Philadelphian, who has been spending some time at Santa Fe, where many of his pictures were painted. All of his works show vigor, color and sincerity. On Wednesday an informal reception was held at the Art Center for Mr. and Mrs. Patterson, who will soon leave for the East.

The Artists recently gave a supper at Chappell House for George W. Eggers, director of the Denver Art Museum, on his return from New York, where the director devoted most of his time to the pursuit of lithography. The new school of painting and sculpture at Chappell House is well attended, as are also the Students' School of Art and the Atelier. An exhibition of recent French wall papers has attracted many to the Gallery of the Public Library.

—M. R. F. Valle.

DENVER

Michel Jacobs is holding an exhibition of oils and sculpture in the Wiley Gallery. The paintings include portraits, landscapes and still life and exemplify his color system as described in his book, "The Art of Color." His ability as a sculptor is not less noteworthy. "Rock of All Nations," "William J. Bryan" and others are notable. Mr. Jacobs lectured on his color system under the auspices of local art bodies at the Morgan Memorial Museum.

Carl Ringius has contributed by invitation to the Dayton Art Institute's circulating gallery of little pictures.

Three pictures were sold from the recent Meltzer-Lawless exhibit at the Wiley Gallery.

James G. McManus and Paul E. Saling have been elected to membership in Salmagundi Club.

William Bradford Green is exhibiting by invitation forty of his water colors at the Albright Art Galleries in Buffalo.

—Carl Ringius.

NEW YORK EXHIBITION CALENDAR

Anderson Galleries, Park Ave. and 59th St.—

New designs in silver by Georg Jensen, drawings and etchings by five illustrators, Russian hunting and sporting scenes by A. Hrenov, and paintings by Frank S. Herrman; water colors by Elisabeth Searcy, to Nov. 23.

Ainslie Galleries, 677 Fifth Ave.—Exhibitions by John Newton Howitt, Lillian P. Bain, Louis D. Katzieff and W. L. Stevens, to Nov. 30.

Allerton House, 130 East 57th St.—Portraits of children by Eleanor Revere Weeden, to Nov. 30.

American Numismatic Society, 156th St. and Broadway.—Exhibition of the work of European medallists since 1910, to Jan. 11.

Arlington Galleries, 274 Madison Ave.—American and foreign paintings.

Art Center, 65-67 East 56th St.—15th annual exhibit of paintings and sculpture of the Louis Comfort Tiffany Foundation, to Nov. 27; pencil drawings by E. C. Caswell, Nov. 24 to Dec. 6; paintings by George R. Smith, Jr., Raymond D. Temple and Hermann Eggeing, Nov. 24 to Dec. 6; annual craft exhibition of the Art Alliance, Nov. 24 to Dec. 13; photographs by Joseph Petrocelli, to Nov. 28.

Art Patrons of America, 705 Fifth Ave.—Miniature sculptures by Louis Rosenthal, to Nov. 29.

Babcock Galleries, 19 East 49th St.—Annual exhibition of the Guild of American Painters, to Nov. 29.

George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Open with new additions. Closed Mondays.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Sculpture by Ivan Mestrovic, to Jan. 4; loan exhibition of paintings, books and prints from Brooklyn collectors to commemorate the 100th anniversary of the museum.

Brunner Galleries, 27 East 57th St.—Paintings by José de Tógorés, to Nov. 25.

Butler Galleries, 116 East 57th St.—A group of contemporary etchings, to Nov. 30.

Chamber of Commerce of the State of New York, 65 Liberty St.—Early American portraits, Nov. 24-28.

Columbia University, Earl and Avery Halls.—Exhibition of Chinese art, to Dec. 13.

Daniel Gallery, 600 Madison Ave.—Paintings by Thomas Benton.

Dudensing Galleries, 45 West 44th St.—Paintings by Charles Bischoff, to Nov. 29.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Albert André and Maxime Maufra.

Ehrlich Galleries, 707 Fifth Ave.—Paintings by old masters, to Nov. 30.

Mrs. Ehrlich's Gallery, 707 Fifth Ave.—Work of the N. Y. Society of Craftsmen, to Dec. 31.

Fakir Club, 11 E. 44th St.—Annual show of small paintings, drawings and etchings, to Dec. 15.

Fearon Galleries, 25 West 54th St.—A comprehensive exhibition of the work of Henri Matisse.

Ferargil Galleries, 37 E. 57th St.—Sculpture by Harriette G. Bingham, to Nov. 29.

Grand Central Galleries, 6th floor, Grand Central terminal.—Memorial exhibition of paintings by Max Bohm, to Nov. 30.

Fifth Ave. Bank, 530 Fifth Ave.—Prints and pictures of old Fifth Ave., to Nov. 22.

Grolier Club, 47 E. 60th St.—Exhibition of silver and other bookbindings, the bequest of Beverly Chew, to Nov. 30.

Holt Gallery, 630 Lexington Ave.—Paintings by Eugene Brewster, to Nov. 29.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of the work of Troy Kinney.

Kingore Galleries, 668 Fifth Ave.—Sculpture by Sonia Gordon Brown, to Dec. 6.

Kit Kat Club, 13 E. 14th St.—Exhibition of paintings, to Nov. 29.

Knodler Galleries, 14 E. 57th St.—Loan exhibition of ten paintings formerly in the collection of Sir Charles Tennant and Lord Glenconner, to Nov. 29.

Kraushaar Galleries, 680 Fifth Ave.—Water colors by a group of American artists, to Nov. 29.

John Levy Galleries, 559 Fifth Ave.—Paintings by the late Ridgway Knight, to Nov. 22; paintings by Aston Knight, beginning Nov. 24.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Recent paintings by Frederick C. Friesecke, to Dec. 8.

Madison Ave. Gallery, 202 Madison Ave.—Paintings by R. Emmett Owen.

Metropolitan Museum, Central Park at 82nd St.—Photographs of early American architecture; recent accessions in prints; Chinese paintings; new American wing; drawings given and lent by Albert Gallatin, through December.

Milch Galleries, 108 West 57th St.—Recent paintings and etchings of Ireland, by Power O'Malley, to Nov. 29; portraits of children, by Clara T. MacChesney, to Nov. 29.

Montross Galleries, 550 Fifth Ave.—Water colors by Robert Hallowell, to Nov. 29; new etchings by Ernest Haskell, to Nov. 29.

National Academy of Design, 215 West 57th St.—Winter exhibition, to Dec. 7.

National Arts Club, 119 East 19th St.—19th annual exhibition of the books of the year, to Nov. 28.

N. Y. Historical Society, 170 Central Park West.—Paintings and prints of old New York in connection with the Fifth Avenue Centennial.

N. Y. Public Library, 42nd St. and Fifth Ave.—Books and pictures relating to the work of European medallists, to February; Currier & Ives prints of Fifth Avenue, Room 316.

N. Y. Public Library, 96th St. Branch.—Etchings and water colors by Emma L. Breck, to Dec. 1.

The Pen and Brush, 16 East 10th St.—Paintings and sculpture by members, to Dec. 15.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon painters.

Rehn Galleries, 693 Fifth Ave.—Water colors by Dodge Macknight, Nov. 22 to Dec. 6.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Portraits by August Franz, Nov. 24 to Dec. 13.

Roerich Museum, 310 Riverside Drive.—Opening of the new Helena Roerich wing, beginning Nov. 23.

Robertson-Dechamps Gallery, 415 Madison Ave.—Etchings of "Childhood Days" by Eileen Soper.

Salmagundi Club, 47 Fifth Ave.—Thumb-box sketches, Nov. 29-Dec. 22.

Schwartz Galleries, 517 Madison Ave.—Paintings by Rose Kleinert, to Nov. 22.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings and modern drawings and bronzes.

Jacques Seligman & Co., 705 Fifth Ave.—Sculpture by Nancy Cox-McCormack, to Nov. 25.

Wildenstein Galleries, 647 Fifth Ave.—Portraits and decorative canvases by Frederico Beltran-Masses, beginning Nov. 28.

Wiener Werkstaette of America, 581 Fifth Ave.—Drawings by Mela Koehler.

Howard Young Galleries, 634 Fifth Ave.—Recent paintings by Pieter Van Veen, to Nov. 30.

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